

IN THIS ISSUE: { PICTORIAL BIOGRAPHY OF RICHARD WAGNER: MAY 22, 1813—FEB. 13, 1883 (Concluded)
GODOWSKY'S JAVA SUITE

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NEW YORK, THURSDAY, DECEMBER 27, 1928

WHOLE NO. 2542



Lumiere, photo

Galli-Curci

as Rosina in *The Barber of Seville*

in which role she will make her first appearance of the season at the Metropolitan



THE HECKSCHER FOUNDATION ORCHESTRA, ISIDORE STRASSNER, CONDUCTOR.

Isidore Strassner conducted the season's first concert of the Heckscher Foundation Orchestra, in the Children's Theater, New York, December 2, when the program contained such orchestral works as Thomas' Raymond Overture, the Schubert Unfinished Symphony, Halvorsen's March, Entrance of Bojaren, beside a Bach suite, string quartet and cello solo. The playing of this orchestra has greatly improved so that there is a unity and ensemble of high degree; the strings play with incisive confidence and there are capable soloists among these young people of both sexes. The Bach suite had as flute soloist, Frances L. Blaisdell, and David Novick proved to be an excellent violinist; Abe Milestone is a first-rate cellist. A large audience listened and applauded with enthusiasm. August Heckscher, founder of this splendid charity, was in the audience. The orchestra "has attained a commendable degree of technical finish," said the New York Times.



HILDA GRACE GELLING,

who was chairman at the reception and tea given on December 15 at the Barbizon by the Guild of Vocal Teachers, Inc., to Elisabeth Rethberg, its honorary member. As is always the case with this well known pedagogue, Miss Gelling proved a gracious and charming hostess.



MARGARET BOVARD,

lyric soprano, who is now under the exclusive management of Albert W. Meurer.



MERLE ALCOCK,

contralto, who sang seven times in nine days beginning the first week in December. These engagements included three appearances with the Philharmonic-Symphony Society at Carnegie Hall, New York, and four in opera—Hansel and Gretel, La Gioconda, Rigoletto and Andrea Chenier. On Thursday, December 13, Miss Alcock sang in the Sunken Bell at the Metropolitan, and on the following Saturday she made two opera appearances, in the afternoon in Die Walküre and in the evening in Madame Butterfly.



ANNA HAMLIN,

soprano, who is now in Berlin, where she plans to make her headquarters during her opera and concert tour of Europe. She also was abroad last spring but returned to fulfil engagements in this country for the summer and fall months. Miss Hamlin was a member of the Chicago Civic Opera Company during the seasons 1926-27 and 1927-28 (Photo by Daguerre).



CLARA JACOBO,

who added another role, Aida, to those she has already sung this season, her first, at the Metropolitan Opera. (Photo by Apeda.)



OSSIP GABRILOWITSCH,

who, on December 18 conducted the Philadelphia Orchestra in the first of three New York concerts to be given this season in Carnegie Hall. "Refinement, poetic insight, and an instinctive feeling for rhythm were the essential characteristics of Gabrilowitsch's interpretations," was the verdict of Samuel Chotzinoff in the World of December 19, an opinion in which it is safe to say the entire audience agreed. The dates for the next two concerts to be conducted in New York by Mr. Gabrilowitsch are January 8 and 29. (Kubey-Rembrandt Photo)



ISADORE FREED,

(right) who is here shown discussing his new symphonic suite, Vibrations, with Pierre Monteux, under whose direction this suite is scheduled for performance during this week by the Concertgebouw Orchestra of Amsterdam. (Photo by William M. Rittase)

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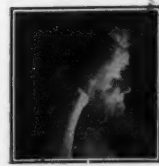


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Verdi's Ernani and Massenet's Manon Revived at the Metropolitan Opera House

Rosa Ponselle Brilliant as Elvira and La Gioconda—Bori and Gigli Ideal in Manon—Frederick Jagel Scores as Grimaldo.

ERNANI, DECEMBER 17

In 1831 an eighteen year old youth arrived in Milan and applied for admission to the conservatory of music, in the desire of further pursuing his musical education, begun in the village of Le Roncole, in the Duchy of Parma, where he was born. But Francesco Basili, censor of the conservatory, rejected the boy on the ground of lack of talent. The unsuccessful candidate was Giuseppe Verdi, whose name, in a few years, was known and honored wherever opera was sung, and who today is counted among the immortals of music. The name of Basili is known only to those that chance upon it in the biographical dictionaries.

Ernani, Verdi's third successful opera, which the city of Philadelphia had the honor of first producing in America in 1847, was revived at the Metropolitan before an overflowing Monday night audience after a lapse of some five years. Its first metropolitan production was in 1903, with Marcella Sembrich in the role of Elvira. This time it was Rosa Ponselle that impersonated the heroine, with Giovanni Martinelli as the titular rebel in Victor Hugo's lurid drama. There were also Titta Ruffo in the role of Don Carlos; Ezio Pinza as Don Ruy Gomez De Silva; Philine Falco, Giordano Paltrinieri and Vincenzo Reschiglian. Mr. Bellezza led the orchestra, and Rosina Galli and Giuseppe Bonfiglio, with corps de ballet presented the ballet, without which feature no opera of the Ernani period had any chance to succeed.

With the chief characters in such hands the revival was a noteworthy one; and to those in the audience that approached the old work in the proper spirit, with no subconscious comparisons with Aida, Otello and the operas of the modern

Italian school, the evening was one of unalloyed pleasure. Glorious singing was done by Ponselle, Martinelli and Ruffo, the hyper-tragic character of the story was assuaged by proper moderation in gesture on the part of all the principals, chorus, ballet, orchestra and mise-en-scene, all were on a high plane of excellence. It is a long cry from Ernani to Tristan, just as it from the music of Gretry to that of Richard Strauss; but for all that Ernani and Gretry still are beautiful in the manner of their time—their inherent merit, their frank melodiousness, their genuine pathos and heart appeal make them still acceptable even after the world conquest of Richard Wagner and the works of his emulators.

Ernani should become a popular addition to the regular repertory of the Metropolitan, being, as it is, comprehensible to all and giving opportunity for much beautiful singing, which, after all, is what brings most people to the opera.

MANON

Saturday's matinee audience listened to what proved to be one of the most delightful revivals of a French opera given at the Metropolitan in some time. Manon, based on the romantic story of Abbe Prevost, was given a most authentic performance, one that carried its charmed listeners through the opera under a musical spell.

Louis Hasselmanns deserves much praise for his excellent reading of the colorful and thoroughly "alive" score and his ability and success in spurring the artists, well chosen, as they were, on to magnificent vocal and dramatic heights. All the youth, grace and sentimentality of Massenet's music was revealed. There were many in the audience who, between acts, were frank to express their preference for the

THE MUSICAL COURIER Extends to All The Season's Greetings

French Manon over the Puccini version. In the former there are doubtless more tuneful arias, particularly the tenor one, Le Reve, and the other lovely one for the soprano in which she bids adieu to her little table at which she has spent many happy hours. These are expressive of the exquisite flowing melodic style of Massenet, and they were as exquisitely sung by Miss Bori and Mr. Gigli, who headed the cast. The audience knew no bounds in its enthusiasm and "stopped the show" with their applause.

Miss Bori was ideally cast as Manon. In figure and grace of movement, she made a romantic picture in her silken costumes. There was archness, tenderness and pathos in her acting and her singing had all its familiar charm. She infused her tones with a vibrant sweetness and clarity that were most gratifying to the ear. Mr. Gigli did some of his best singing this season as Des Grieux. He not only sang beautifully but imbued the role with finesse. There was delicacy where the music demanded and in the gambling scene he rose to great artistic heights. This leads one to say that Bori and Gigli could not be improved upon in their respective parts.

In true French style, too, sang Leon Rothier as the father, naturally over-shining the rest of the cast in the purity of his French diction. He made a dramatic figure and shared in the favor of the audience.

Giuseppe de Luca swaggered about the stage as Lescaut and added to the vocal richness, while others in the cast included Aida Doninelli, Mildred Parisette, Dorothea Flexer, Angelo Bada, George Cehanovsky, Paolo Ananian, Marek Windheim, Vincenzo Reschiglian, Louis D'Angelo and Gina Gola.

It is to be hoped that Massenet's Manon will remain in the Metropolitan's repertory for some time and that other French favorites will follow in its wake.

THE EGYPTIAN HELEN, DECEMBER 19

Richard Strauss' new opera, The Egyptian Helen, had its fifth performance on Wednesday evening under Bodanzky's able direction. The cast was the same as at the third and fourth repetition, with Walter Kirchhoff as Menelaus, in place of Laubenthal. Mme. Jeritza as Helen and Mme.

(Continued on page 33)

Walter Elschner to Arrive Soon

Walter Elschner, who has been engaged to direct the stage productions of the German Grand Opera Company's uncult Ring des Nibelungen performances at the Manhattan Opera House, beginning January 14, is en route on the Thuringia for New York.

Mr. Elschner, who is stage and artistic director of the Hamburg Opera and who has always been identified each summer with the Bayreuth Festival performances, will have entire supervision of the general staging. Immediately upon his arrival, December 31, the scenery and lighting rehearsals will begin with a mechanical and stage crew of fifty-four men under his direction.

The subscription sale of seats closes Saturday, December 29, and the single seat sale begins Monday, December 31.

La Scala Opens With Fine Performance of Verdi's Otello

Michetti's La Maddalena Has Premiere—Pizzetti and Wolf-Ferrari Operas Popular—Trantoul, Pertile and Pampanini Win Great Success—Usual Ovations for Toscanini

MILAN.—The Milan opera season has once more been launched amid the usual scenes of glory and enthusiasm. As last year, the inaugural opera was Otello; also the excellent cast was the same, with the exception of Desdemona, who this year was sung by Rosetta Pampanini with extraordinary warmth and sincerity. This young singer is steadily advancing to the rank of a star.

Trantoul was a magnificent Otello and had to return many times before the riotous applause died down. Mariano Stabile, hero of a hundred Falstaff performances, made a convincing, if not thrilling, Iago, for the singer's strength lies in his dramatic instincts rather than his voice. An American tenor was announced for the part of Cassio but owing to his indisposition at the last moment, the part was taken by Venturini.

RE-HASHED OPERA

Following shortly upon the opening of the season, came the premiere of La Maddalena, by Vincenzo Michetti. The story, which is also by Michetti and which did service for the opera, Maria di Magdala, produced a few years ago at the Costanzi in Rome, is one of the most futile pieces of work this scribe has ever seen. Fitted out with new musical raiment and extensive alterations in the text, it has now reappeared as the Scala's first novelty of the season.

Maddalena's profession is at once made manifest and in no uncertain terms. The rising curtain discloses a banquet scene carried out along traditional lines and revealing the debauchery, lust and gluttony we are led to believe was customary at such gatherings in those days. Maddalena is loved by the Ghisone and he, in his passion, so maltreats her that the serf, Lino, is moved to come to her aid. Lino and Maddalena have a long conversation in which he offers her a devotion pure, lofty and wholly untainted by desires of the flesh. Maddalena is so overcome by this new sensation that she immediately falls in love with him, but tells him that a passion of that sort is not enough for her. She excites him to demonstrations of more vigorous and tangible affection, which are only interrupted by a distant voice, the voice, as it transpires, of John the Baptist. This scene is childish in conception, and puerile in its application to the exigencies of the stage. Maddalena follows the voice, and the scene closes.

POVERTY-STRICKEN MUSIC

The second act opens in the market place, to the cries and quarrels of the merchants and money changers. Here there is little that is interesting and so we pass on to the last act in which Maddalena is led by John the Baptist to the well where Christ performed miracles of healing. The whole story, primarily unsuitable to opera as it is, is so badly put together, and the music so poverty-stricken that one can only wonder why it was ever produced at La Scala. Surely there must have been a reason for so great an expenditure of public funds, but the answer cannot be found in the work.

This masterpiece was preceded by Verdi's La Forza del

Destino, which had a genuine success, and Wolf-Ferrari's Sly which promises to become very popular. This story, based almost entirely on the prologue to the Taming of the Shrew, is told in such charming language by Forzano and the music—some of the best of the decade—is so light in texture, so melodically graceful and so delicately orchestrated that the opera is entirely pleasing.

Aureliano Pertile, who created the title role last year, sang again and was, if possible, more convincing than before. Lina Bruna Rasa, the new "Dolly," also gave a thoroughly convincing portrayal of her part and, with her lovely voice and sympathetic personality, won instantaneous favor with her audience. The smaller parts were all well handled with the emphasis, as usual, laid on the ensemble. Sly was the first of Panizza's productions this season, and he, as well as the artists, received as much applause as it is safe for anyone to have.

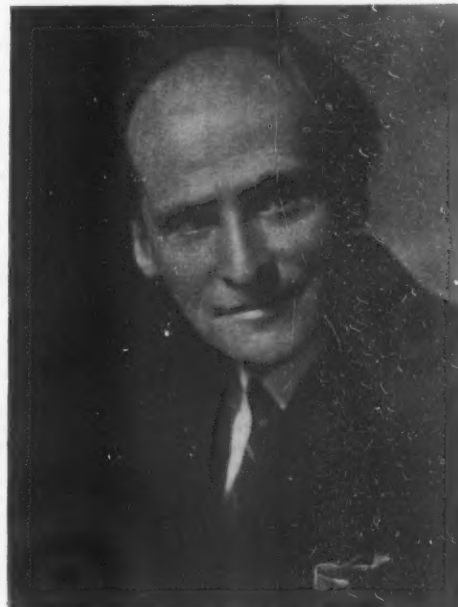
WONDERFUL VERDI PERFORMANCE

La Forza del Destino makes greater demands on its portrayals. But under Toscanini's great art, the music sparkled and glowed. As for the artists on the stage, fine acting alone will not suffice for this work. There is ever present in Verdi's operas a tenor, a soprano and a baritone part that simply cannot be "got away with on bluff," and La Forza del Destino is no exception to this rule. Bianca Scacciati was an ideal Leonora whose splendid voice showed every sign of being in excellent form. This artist seems very much at home in Verdi, and barring a tendency to shrillness on certain notes, may be said to be one of the best singers of his music today.

Baritone Franci, on the other hand, made one conscious of his lack of cultivation, notwithstanding his extraordinary vocal gifts. His dramatic interpretation was perfect, as was that of Merli in the role of Don Alvaro. Here the singer's fine mezza-voce stood him in good stead. Worthy of mention, too, were Ebe Stignani as Preziosilla and the basso, Tancredi Pasero, as Padre Guardiano.

Pizzetti's new work of last spring, Fra Gherardo, completes the list of operas produced up to the time of writing. The first performance this season was not notable for a large attendance, which was surprising, considering the quality of the work. A rare success was achieved by everyone, but especially Toscanini who conducted. The interpreters were the same as last season, Trantoul, and Christoforani, with the regular small part people. Closer acquaintance with Fra Gherardo confirms our good opinion of the work which Metropolitan audiences will probably have the opportunity of hearing before long. More mature than last year, both principals showed improvement that comes after longer familiarity with a work, and at subsequent performances were rewarded with better houses and very cordial greetings. This opera clearly reveals Pizzetti's enormous powers as a choral writer.

CHARLES D'IF.



CARL FRIEDBERG,
pianist, who, after five years' absence from the concert stage, will be heard in recital at Carnegie Hall, New York, on Friday evening, January 11.

GODOWSKY'S JAVA SUITE

IT all began when Godowsky realized that if he was ever to see the world in comfort and with enjoyment he must see it while in the full prime of youth and health. Seeing the world, as Godowsky himself says, sounds delightful, but has its drawbacks, its dangers and its annoyances, insignificant enough for a man in possession of full mental and physical force and vigor but likely to prove troublesome for one in the declining years.



LEOPOLD
GODOWSKY

So thinking, Godowsky decided to circle the globe. He did it, of course, as an artist would—not as an idle pleasure trip but as a concert tour. It took him into all sorts of strange places, not the least strange of them being—Java!

Java! The very name spells romance, the romance of the tropics in sublimated form. With coffee advertisements, and their pictures, in mind, we see a conglomeration of strange costumes, a mingling of the methods and manners of the Orient—China, India, Persia—a memory of camels, mosques, turbans, ornate palaces, and mysterious

preface which he has provided for the entire work is picturesque, imaginative, and poetic, and even more so are the brief notes which precede each of the twelve musical numbers. These notes not only are informative, giving certain essential facts about Java and its music art, but are highly descriptive of the mood which the composer has conveyed and the reason for it. These are no doubt intended as aids for the interpretation of the music, but they also might well serve as program notes and would cause the music, at least at first hearing, to be better understood.

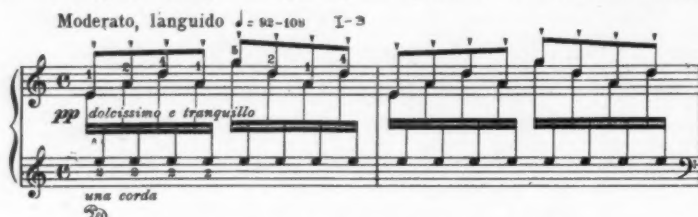
Without the notes and the titles one might wonder why Godowsky had chosen to write music of this obviously exotic sort; which is not to say that the music would not be understood and appreciated for its beauty, its color and its charm without the aid of any explanation or guide post whatever. Godowsky has not fallen into the trap that nature and ambition—and a paucity of ideas—have so cunningly set for lesser men. He has not sacrificed musical form, beauty of melodic outline and harmonic texture for the clatter—sometimes deceptively seductive—of mere imitation. He has succeeded with extraordinary skill in recreating, with our Occidental scale, and within the limitations of the piano, a typically Javanese orchestral atmosphere, but he has done so in such a manner that he has made a real addition to

the shrine of many Buddhas, and must, in moonlight, be marvelously bewitching, to judge of it, at least, from Godowsky's music. Its landscape and mood painting of the rarest sort, and as far removed in manner and method from the generality of moonlight music as is possible to imagine. It deals with a deeper psychology than the soft nothings we are accustomed to, and carries us into distant realms of thought that the market or garden variety of nocturnist never dreamed of.

Bromo

Again the mood changes, and now the majesty of awe inspiring Bromo, the volcano, is pictured for us. It is seen at dawn and sunrise turns awe and gloom to triumph. Dances follow, three dances expressing in turn the languor, the grace and the tenderness of the Far East. "It is doubtful," says Godowsky, "if there is a people in any part of the world whose innermost feelings are so wholly revealed in their dances as are the Javanese." He interprets their dances and their feelings, at first in the Oriental manner, then, in the third dance, in an idiom that is Occidental, more chromatic than that of the Orient.

"Why," asks Godowsky, "do certain scents produce unutterable regrets, insatiable longings, indefinable desires? . . . The heavily perfumed air awakens an inexpressibly deep



OPENING OF GAMELAN. BOOK I. PAGE 3.

things handed down from the world's most ancient past, all mingled with religious rites, dances, and weird music. . . . Yet of all this we—the most of us—know actually nothing! We fail to realize how much of it has influenced our own art, music and theatre; we are generally ignorant of the fact that these Javanese visited Europe many years ago with their dances, their orchestras and their theatrical troupes, and that they are largely responsible for the manner of the music of Debussy.

That visit was made to the Paris Exposition—was it in '89? The young French composers of the day were enthralled, hypnotized, by the strange art of the East, most

Occidental music. In other words, his music is from our point of view real music, music that would stand alone without explanatory title or descriptive note. And by the same token this music would no doubt be quite incomprehensible to the Javanese native. It is a translation, not a paraphrase.

Yet in such a piece as that entitled Gamelan there is obvious Orientalism. Gamelan is the Javanese word for orchestra, or the music played on the native orchestras of Java. "Nothing," says Godowsky, "conveyed so strongly the mysterious and strange character of the island and its inhabitants." And probably nothing in this extraordinarily vivid and expressive Java Suite will convey to the listener more strongly than this movement the picturesque scenes that inspired Godowsky to write these impressions. Being a musician, he is naturally more susceptible to the effect of music than to any other effect, and so the Gamelan captured his attention and left upon his senses an ineradicable memory. He well expresses it: "The sonority of the Gamelan is so weird, spectral, fantastic and bewitching, the native music so elusive, vague, shimmering and singular, that on listening to this new world of sound I lost my sense of reality, imagining myself in a realm of enchantment."

All music is indescribable, but this Godowsky Gamelan is more so than most. To say that the effect is gained by an ostinato rhythm with a harmony made up of three fourths—E-A-D-G—is to say nothing; for another composer might use the same chord and the same rhythm with entirely different effect.

Wyang-Purwa

Wyang-Purwa, the title used for the second part of the suite, is the name of the Javanese puppet shadow plays. It is a sort of Marionette or Punch and Judy Show and is accompanied by the Gamelan and the voice of a singer-reciter, who tells a story while the puppets act it. Godowsky's

and painful yearning for unknown worlds, for inaccessible ideals. . . . He refers to his impression of the Gardens of Buitenzorg, and he puts this impression into the most exquisitely delicate gossamer tracery of sounds of which it is possible to conceive. It is perfume turned into music.

In the Streets of Old Batavia

No greater contrast could be possible than that which emphasizes the passage from the mystic Gardens of Buitenzorg to the piece called In the Streets of Old Batavia. Godowsky in his preface to this stirring composition speaks of a stroll in the old streets of lower Batavia as an exhilarating experience—"in the crowded bazaars and busy, narrow streets

we meet exotic crowds consisting mainly of Chinese, Arabs, and other Asiatics interspersed with Europeans. The music gives an impression of all this in its flashing and clashing nuances, kaleidoscopic in color and replete with the massive energy that such scenes suggest. The rhythm to this piece is exceedingly curious, with strange combinations of triplets through an entire half bar or a five note run into a half bar, or, in another place, five sixteenth notes against two eighths and frequently two against three. In another place a half bar is made up in the right hand of three triplets and in the left hand of five eighth notes. This is no music for the amateur, to be sure, but for the advanced professional, the concert virtuoso and especially the concert audience it is a contribution of rare importance. It is pianistic modernism of vast originality which one would like to call the "virtuoso at play."

Kraton, Djokja and the Court Pageant

We now pass on to the fourth book containing Kraton,



OPENING OF BORO BUDUR. BOOK II. PAGE 10.

of all Debussy; and he, most of all, was able to make use of it. Yet from Debussy we do not learn much—or anything—of the authentic music of Java. Certain harmonies which picture it, a certain trend of thought, these bear testimony to the influence, if one has the clue to it—and not every Debussy biographer has had that clue. Some of them have given credit to Moussorgsky for things more closely allied to Java.

Godowsky realized this, and he was not influenced in his own composition by the music of Debussy nor by the music of the Far East, until, during the course of his world tour, he was brought into immediate contact with it. And even then it took several years for the impression to germinate



PASSAGE IN OLD BATAVIA. BOOK III. PAGE 25.



A BAR FROM KRATON. BOOK IV. PAGE 4.



OPENING OF BUITENZORG. BOOK III. PAGE 14.



OPENING OF DJOKJA. BOOK IV. PAGE 18.

and to become stabilized and crystallized into the Java Suite.

These sketches were written in 1924 and 1925, and the preface is dated May 27, 1925. They are twelve in number, three in each of four volumes, and the average duration of the several pieces is three and a half minutes, the longest being five, the shortest less than two. They were composed, i.e., completed in the following order: Gamelan, Berlin, September 24, 1924; Hari Basaar, New York, October 27, 1924; Boro Budur, New York, November 5, 1924; Wyang-Purwa, New York, November 28, 1924; Chattering Monkeys, New York, December 3, 1924; Bromo Volcano, New York, December 10, 1924; Djokja, Chicago, January 25, 1925; Kraton, Chicago, February 18, 1925; Court Pageant, Chicago, February 24, 1925; The Gardens of Buitenzorg, Chicago, March 3, 1925; Three Dances, New York, April 4, 1925; Old Batavia, Evanston, Ill., May 21, 1925.

The gifted composer of these Java impressions is quite as gifted as a writer of his adopted tongue, English. The

musical conception of it is highly original for its harmony, its melody and its rhythm. It is followed by the Hari Basaar, the Kermess, the County Fair, and into its life and movement, its gaiety and freedom, are woven two authentic Javanese melodies—mentioned and noted in Godowsky's preface.

Glancing back over the pages of this volume one is struck by the fact that, different as the pieces sound, the character of the general design causes the music to look alike in each of the three pieces. This results in a close-knit structure, a balance of form that gives cohesion as well as coherence to the whole. One is, and remains, in Java.

The Chattering Monkeys

The Chattering Monkeys at the Sacred Lake of Wendit, which serves to open the second volume, likewise chatter in Java, if not in Javanese. It is music of astonishingly bright and colorful expressiveness, full of humor, but is characteristically picturesque. It leads into an utterly different mood, Boro Budur in Moonlight. Boro Budur is a ruined temple,

Djokja and the Court Pageant. The Kraton is the vast enclosure in which the sultan has his palace and in which live his slaves and servants, court officials, nobles, musicians, actors, dancers, and so on. The picture which Godowsky portrays in his music is that of evening in the royal palace, the native orchestra heard faintly and the whole scene imbued with the strange charm of dusk in the Orient. It will interest the investigator to compare this music with the opening of the first piece in this suite. Both pieces are intensely Oriental and have also the curious rhythms and a suggestion of the tinkle of bells which seem so greatly to have impressed Godowsky during his stay in Java. Curiously enough there are portions where the counterpoint becomes flowing and Occidental. The contrast is very striking.

The full title of the next piece is The Ruined Water Castle at Djokja. Godowsky was impressed by the mystery of the decay of this once resplendent water palace and he has put into his music a thought of the romance of vanished days and the sadness of evanescent pleasures. It is

the sort of music which, to the taste of this writer, finds Godowsky at his best, entirely Oriental yet wonderfully picturesque and full of the strange murmurs of nature, the poetry of music. It is, in distinction to many of the other pieces in this suite, highly chromatic.

And now we close with the pomp, bombast and gorgeousness of a royal procession, a clanging and clashing march, broken into, however, in the middle with that sadness which, as Godowsky says, is ever present in the music of the Orient, and terminating in hilarious mood with a fugato.

The music of this entire suite is exceedingly satisfying. It might well be played as a set of separate numbers. Any single one of its numbers stands perfectly alone, is complete by itself. But one is strongly impressed with the thought that best of all it should be heard as its composer has conceived it, in suite form. Its full impressiveness could not otherwise be felt. It is a program symphony for piano, and although the task might be a bit large for the performer, yet the result of a continuous performance with the proper program notes would be such as to encourage any platform artist to undertake it. It has been said before—and it seems almost unnecessary to say it again—that Godowsky is one of the few composers of the piano who in recent years has extended the piano technically and the technic of pianistic expressiveness. His compositions combine the counterpoint of tradition with the poetics of the romantic days, the display of the virtuoso days and the lyricism and colorful expressiveness of this century. This suite is a contribution to the literature of the piano second to none.

Foreign News in Brief

WONDERFUL NEW BROADCASTING STATION FOR B.B.C.

LONDON.—A \$2,500,000 building is soon to house the British Broadcasting Corporation, which has become much too cramped in its present quarters. The corporation being virtually a government institution and a powerful factor in England's musical life, great interest is being taken in the new project. A fine site has already been acquired, namely a peninsula-like plot on Portland Place, at the head of Upper Regent Street—a stone's throw from Queen's Hall, where the B.B.C. orchestral concerts are given. The building will be the finest and most up-to-date of its kind in Europe, if not in the world; it will contain a "studio" three stories high, which will accommodate a large orchestra and a thousand listeners. There will be nine smaller studios, all fitted with the latest devices for broadcasting, and one will be used for radio-picture transmission. It is expected that the building will be completed in 1931. M. S.

HATS OFF TO THE MUSICAL GOVERNMENT

MILAN.—The Italian Minister of Finance (under the date of October 26, in No. 16224 Laws and Statutes of August 10, 1927, No. 1559) decrees that all the societies dependant on the After-Work Organization (a decree under Fascism) are exempted from the tax on pianos. But we faintly remember having heard of one or two countries where pianos are not subject to a luxury tax. C. d'I.

ELENA GERHARDT TO OPEN SCHOOL IN LEIPSI

BERLIN.—Elena Gerhardt has announced that she will open a school of singing in Leipzig for voice production and interpretation on January 1, 1929. She will also hold a master class. T.

A NEW COMPOSITION FOR EISTEDDFOD OF 1930

LONDON.—Not only have the preparations for next year's Eisteddfod to be held in Liverpool—long been under way, but arrangements are also being made for the 1930 Eisteddfod, to be given in Llanelli. Here a new competition will be introduced, namely for a male voice choir consisting of the workers in a colliery, works or factory. The choirs are to number from 30-40 voices and may have the assistance of not more than six outsiders. The conductor and accompanist must belong to the works or factory. The prize will be \$125 and a silver cup. C.

FURTWÄNGLER TO REMAIN IN BERLIN

BERLIN.—The latest report on the Furtwängler-Vienna case is that Furtwängler has agreed to remain in Berlin. The reason given is that the conductor has finally arranged for a sound financial basis for the Berlin Philharmonic Orchestra, of which he has been head ever since Nikisch died. Under the new arrangement the orchestra will be converted from a cooperative society into a limited company, in which the city and the state will be shareholders. Moreover the members of the orchestra will now be entitled to old-age pensions. Another scheme that Furtwängler is said to be setting in motion is the building of a new concert hall, which is much needed in Berlin. T.

METROPOLITAN ARTISTS FOR BERLIN FESTIVAL

BERLIN.—The directors of the Berlin summer festival are said to be negotiating with Rosa Ponselle, Martinelli and Gigli for guest performances during the festival weeks. T.

VIENNA STAATSOPER ON TOUR

VIENNA.—The Vienna State Opera Company is today probably the most sought-after in Europe. It has been invited to re-visit the Grand Opera in Paris next spring and also the Scala in Milan. Moreover it will play at the State Opera in Berlin and in Stockholm. Now Copenhagen has extended an invitation to the Vienna company to visit there, soloists, chorus, orchestra, scenery and all. P. B.

A PRIZE OPERA

MILAN.—A committee of judges appointed to examine the entries in a recent competition for a lyric opera, has announced through the Governor of Rome that a one-act work by Franco Casavola, entitled *Il Gobbo del Califo* (The Hunchback of the Calif) has been awarded the first prize of 25 thousand Liras (\$1,310), and a premiere at the Royal Opera House. C. d'I.

SIX NOVELTIES FOR ROYAL OPERA IN ROME

ROME.—The official announcement for forthcoming novelties to be produced at the Royal Opera, here, includes Respighi's *The Sunken Bell*, Franco Alfano's *Resurrection*, Honegger's *Judith*, Pizzetti's *Fra Gherardo*, Franco Casavola's *The Hunchback of the Calif* (which recently won the government prize for lyric opera) and Malipiero's *Sette Canzoni*. D. P.

Handel's Georgian Hercules Fails to Touch Neo-Georgian Hearts

Interest in Beecham's Handel Revival Dwindling—Emil Cooper and Pablo Casals Conduct—New Chamber Oratorio by Hauer Proves Too Difficult—Lhévinne Recaptures London—Christmas Music Opens with Bach

LONDON.—Sir Thomas Beecham's Handel revival is running its course. We have heard the debunked Messiah; we have had a pepped-up Solomon; now we have had that baroque opera-cum oratorio, *Hercules*, decimated to suit this jazzy age.

There was one thing about the eighteenth-century; it had time. Today even this expurgated version of Sir Thomas—a mere two hours or so—proved too long. Sir Thomas, instead of apologizing for the cuts, should have presented them as a mitigating circumstance; and as for improvising a special rehearsal of one of the numbers in the artist's room between the acts (which happened, according to rumor) it was love's labor lost.

Much has been written by kind, accommodating critics about the youthful vigor, the expressive beauty, the exquisite artistry of this music. Admitting all this, the performance to me was utter futility, just as, perhaps a century hence Wagnerian music drama will be utter futility to the hearers of a time that has no use for the tragic grandiloquence of Teuton gods. What have we to do with the empty boasting of a stuffed and periwigged Hercules, what with the false jealousy and ghastly vindictiveness of his spouse Dejanira? What can we do with the "classical" doggerel of the Rev. Thomas Broughton, what can we find in the contrapuntal monumentalism of a long chorus on the text:

"Let none despair, relief may come, though late,
And heav'n can snatch us from the verge of fate!"

We simply do not believe Handel when he pretends to take these pseudo-tragedies seriously; the sheer beauty of his two-dimensional music, lacking the depth of an inner meaning, is not enough to hold us through an evening. It may satisfy the chaste cravings of the Philharmonic's precieux, but unfortunately (or fortunately) they are not numerous enough to fill the hall.

SIR THOMAS' LITTLE SPEECH

The performance, like that of Solomon some months ago, was sketchy. Sir Thomas again had to make a speech, and he blamed his injured arm for the unreadiness of some of the orchestrations. "It doesn't matter so much about the recitatives," he said, "because you can read the words, and they read about as well as they sound." He said a mouthful there, to use an unaesthetic phrase, and the audience considered that speech the most amusing part of the evening's entertainment.

Considering that the Royal Philharmonic Society has only eight concerts in the season, it seems incredible that it should waste one of them on so thankless a task, when no higher principle appears to be involved than the satisfaction of one of Sir Thomas' whims. There is no Handel renaissance in England, as there is—or has been—on the continent, for the simple reason that Handel, to the English, means oratorio—a form of art too elephantine to cater to a generation that lusted after liveliness. The gorgeous artificiality of Handel's operas (containing much that is genuinely beautiful) might appeal to our "arty" intelligentsia, but opera in concert form is only one degree more boring than out and out oratorio. Let us hear Handel's concerti grossi by all means; but let his Georgian pseudo-mythology die in peace.

EMIL COOPER RETURNS

The two last London Symphony Orchestra concerts before Christmas have brought two guest conductors from "exotic" corners of Europe—Emil Cooper (or Kuper) from Russia and Pablo Casals from Spain. Cooper, who was head of the Imperial Opera in Petrograd under the late Czar, is a newcomer to the post-war generation, though before the war he was a familiar figure at Covent Garden, where he conducted many Russian operas under the Beecham régime. This time, too, he remained true to his Russian allegiance, by giving colorful, well proportioned and authoritative readings of Scriabin's *Poem of Ecstasy* (which is gradually fading out of the repertoire) and Stravinsky's *Fire Bird*. He also accompanied Myra Hess in the C minor piano concerto of Mozart, of which the Larghetto was especially exquisitely played.

Pablo Casals seems to be learning his new trade. His movements are less awkward; his beat more precise and his gestures more suggestive. Brahms' *Tragic Overture* and Schubert's C major Symphony, except for inevitable roughnesses, were quite palatable. Meccio Horszowski's playing of Beethoven's G major concerto, at this concert, was a contest in pianissimos, now between the orchestra and the piano, now between the right hand and the left, now between the individual instruments. Once or twice the leading woodwinds took an unfair advantage by not playing at all, so we got an expressive solo performance of inner parts. What with Mr. Horszowski's sentimental tendencies and rubatos and Mr. Casals' predilection for classic phrasing, we had a performance which, like the curate's egg, was good in spots.

AMONG THE MODERNS

The British Broadcasting Corporation has again taken the lead in spreading the gospel of modernity. At a concert in the intimate Arts Theater we heard Kreněk's *Symphonic Music* for nine solo instruments, which represents the peak of the Unrestricted Linearity (or Relentless Counterpoint) campaign, Hindemith's *Chamber Music No. 1* (with the famous Foxtrot movement "1922"); and Josef Matthias Hauer's *Wandlungen*, a secular chamber oratorio to words of Hölderlin.

This last, performed at Baden-Baden last summer, was the only new work to the present reviewer. The performance, thanks to the singers (whose voices were not equal to the altitudes), was so bad that it was impossible to judge the work. But one of the soloists, Barbara Pitt Fraser, gave a glimpse of the beauty of Hauer's declama-

tion. His idiom is radical and atonal, but the texture of his music has an ethereal quality about it which almost reconciles one to the most excruciating dissonances. This work is surely worth a second hearing, though its difficulty is very great. Hermann Scherchen was imported for the job of conducting these works and he did wonders, considering the material in hand.

LHÉVINNE RECAPTURES LONDON

Among the pianists, interest has been centered on Josef Lhévinne, who seems to have won the hearts of London's music lovers completely. Wherever one went, for days after his last recital, he was the topic of conversation. One constantly overheard such expressions as "his marvellous technic," "his dynamic control," "his delicate tone colors" and "poetic subtleties." There is no doubt that Lhévinne will have a hearty reception at his next appearance.

HINDEMITH BECOMING POPULAR

Hindemith's work was, of course, the most successful from the audience's point of view, and, whether justly or not, it is more and more obvious that he is the one figure which emerges from the welter of Central European modernity on whom the mantle of Richard Strauss may yet find a resting place. At any rate he is the one German composer of his generation who is appearing on the international non-propagandist, non-festival, and even non-high-brow repertory.

Thus, his fourth string quartet, with the *Little March*, was the real success of the evening at the last Pro Arte Quartet concert recital, which comprised Mozart and Beethoven (including the *Great Fugue*, op. 133). This quartet is becoming one of the most popular of visiting organizations, while the native Brosa Quartet is rapidly taking the place of the almost de-nationalized "Londoners" in the affection of the English public.

CHAMBER MUSIC DOMINANT

Other chamber music organizations which have dominated the scene recently include the Lener Quartet (which has now finished its historical series) and the Vienna String Quartet which played Zemlinsky's Quartet No. 3, chiefly interesting for its workmanship. Thibaud, Cortot and Casals, as a trio, have again filled the Albert Hall (1) and Albert Sammons and William Murdoch have concluded their excellent series of sonata recitals at the Wigmore Hall.

Borovsky, Iturbi and Orloff are three other virtuosos of the keyboard who have been delighting English audiences. Borovsky, in particular, is an unusually high type of the "intellectual virtuoso." A thorough musician, he seems, nevertheless, to be more interested in the dynamics and, particularly, in the possibilities for variety of tone color, than in the spiritual content of what he plays. His phrasing is always in the best of taste, likewise his use of rubato. His readings are invariably interesting and his technic, even in these days, breathtaking.

Maazel, another virtuoso pianist, and one well known in America, has been making the rounds of London concert halls. His first appearance was at the Albert Hall and his last two at the Wigmore and Aeolian Halls, respectively. His apparent penchant for variety is also revealed in his programs. The second and third, which were historically chronological, showed a broad choice of composers, only Chopin appearing on both. Maazel's virtuosity is remarkable and his interpretations show a musical intelligence and maturity remarkable in so young an artist.

IN A SERIOUS VEIN

Harold Samuel's recent Bach recital marked his last appearance here before his return to America. But even without its farewell character the concert would have attracted the large, vociferous audience that crowded the hall. For Samuel's Bach recitals are events to most English music lovers, and when I say that this one was up to his best standards, further remarks are rendered unnecessary.

Perhaps the most interesting recital of the past fortnight was that of Evelyn Howard-Jones. It consisted of five piano sonatas, chosen to illustrate the development of this form over a hundred and fifty years and included works by Scarlatti, Carl Philip Emmanuel Bach, Mozart, Beethoven and Chopin. The fine intelligence and poetic feeling of this pianist's deeply musical nature made themselves felt in everything he did. It was altogether a most enjoyable afternoon.

BACH IN ANCIENT GOTHIC SETTING

The choral music that is so prevalent at Christmas time has not yet started; but two beautiful oratorio performances, which belong in the general musical routine, are worth recording. One was Bach's B minor Mass, given by the Bach Cantata Club at St. Margaret's Church, Westminster. With a choir of about thirty-six and an orchestra of twenty-three the music lost none of its impressiveness, while it gained in clarity and plasticity. The marvelous old church was crowded before the performance began and the numerous late comers had to stand.

The other oratorio was the *Messiah*, sung by the Westminster Choral Society, in Central Hall. Here enthusiasm reached such heights that despite a printed request to the contrary, applause followed many of the numbers. Flora Woodman was the soprano soloist of the occasion, and it was after the prolonged applause which followed her *Rejoice Greatly* that the conductor had to ask the audience not to interrupt. M. S.

Maazel Cheered

Maazel's third concert in Paris this season was given on December 7. It climaxed the series of successes for the pianist, who was cheered and recalled time after time until seven extra numbers were played after the program.

Jules Daiber Announces Music Festivals

The European music and dramatic festivals were always more or less considered by Americans in Europe as of little interest to the average traveler in the development of international art and music, and very little was known by the many travel bureaus and organizations in the United States about them, and what was being presented each year.

It was through the initiative of Jules Daiber, that group travel was instituted for music lovers and art students to the Shrine of Wagner at Bayreuth, the birthplace of Mozart at Salzburg, the Wagnerian and Mozart Festival Plays at Munich, and to the Shakespeare Festivals at that quaint and historic spot, Stratford-on-Avon. It was he who undertook the American tour of Siegfried Wagner, son of the immortal Richard, in 1923-1924, with an idea of interesting the many American devotees of Wagner's operatic works in a restoration of Bayreuth. Many scoffed at the idea, considering Bayreuth a thing of the past. However, the tour through America proved a great success both artistically and financially, as a considerable sum of money was raised by orchestral concerts and by private donations of Americans to recommence the giving of the Bayreuth Wagnerian Festival in the summer of 1924 after an idleness of exactly ten years.

Since then Mr. Daiber has organized the Musical Festival Tours and Travel Adventures Tours which annually bring many Americans to these festival cities.

The Frankfurt Musical Festival of 1927 was under his direction and was the most stupendous ever offered. Since then arrangements have been made to include the Heidelberg Festival Plays, which take place in the open square of the castle from July 20 to August 14.

Spreading out to include as many countries as possible, Mr. Daiber has concluded an arrangement whereby he will represent the Theatre de la Monnaie at Brussels, which also plans a Music Festival during May, June, August and September of 1929.

A three days' Festival at Eipsdorf in Saxony in July will undoubtedly interest Americans who wish to undertake the hour's trip from Dresden, and it is Theodore Stearns, American composer of the Snow Bird, who has been commissioned to write the music for this festival.

A Johann Strauss Festival is being planned by the authorities of the City of Vienna (June 2 to 16, 1929) and a Goethe Celebration and Festival Plays at Frankfurt for next summer.

Bayreuth, as is customary, will remain idle next year, to resume in 1930 together with the Passion Plays at Oberammergau, for which great preparations are already being made. Munich and Salzburg again will present elaborate productions during the months of July and August sufficient to interest the most blasé American music lovers.

Through the organization of the European Festivals Association, of which Mr. Daiber is the American representative, opportunity is given to all American visitors to Europe to obtain full particulars as to the dates, casts, performances in the different festival cities, and as he is furnished with an allotment of tickets for each festival, visitors may secure their seats in advance without extra charge. His organization, in New York and Philadelphia as well as his Paris Bureau, is also able to make hotel reservations as well as to make out tours for all clients.

This is surely a great step forward, enabling music lovers to visit all European Festivals with the greatest ease, comfort and security.

Mr. Daiber has arranged with the authorities of Austria so that all visitors to the Salzburg Music and Dramatic Festival, given under the direction of Max Reinhardt, who are in possession of festival tickets need no Austrian visa for their passports when crossing the Austrian frontiers.

Negotiations are now on for the open air festival at Orange and later on it is hoped that the Opera Comique and the Grand Opera may be included in these favorable arrangements.

Germany has been the first to recognize that to attract foreign visitors it is necessary to offer them something unusual during the summer months, and for this reason their efforts to present music festivals, fairs, exhibitions, etc., have been crowned with great success.

The European Festivals Association in New York works very closely with all the large tourist agencies which are interested in booking their clients to such attractions abroad.

Omaha Orchestra Plays Corelli's Christmas Concerto

Barber of Seville Well Given by Festival Opera Company—Other Notes

OMAHA, NEB.—The third of the season's concerts by the Omaha Symphony orchestra, under Sandor Harmati, was opened by a performance of Corelli's Christmas Concerto for three principals, chamber orchestra and harpsichord, the principals being Sandor Harmati and Robert Cuscaden, violins; Emil Hoppe, cello, and Eloise West McMichals, harpsichord. The music revealed a pure and exalted style and was accorded a most appropriate performance by principals and orchestra. Mozart's E flat symphony, which followed, gave conductor Harmati many chances for demonstrating the ultimate degree of finesse in phrasing, elegance of shading, subtly flexible treatment of the rhythmic elements—chances which he by no means failed to grasp, at the same time shaping the contents of the work into a splendid exposition of the composer's thought. Other numbers on the program were Jaernafelt's Berceuse and Preludium, the Polonaise from Boris Godounov by Moussorgsky, and a Fantasy on two Popular Walloon Christmas Carols by Joseph Jougen. Of these the Jougen work was especially effective, revealing a master hand in the making. The rendition maintained a high level throughout and gave a fine show of virtuosity at the close. Handel's He Shall Feed His Flock aria, very beautifully sung by Mmes. Eldridge and Smalls, formed a welcome last-minute addition to the program.

Rossini's Barber of Seville was given at the Knights of Columbus auditorium by the Festival Opera Company under the auspices of the local Society of Grand Opera in English. The principals were Rhys Morgan as Almaviva, Charles Boggs in the part of Dr. Bartolo, Milvena Passimore as Rosina, Henri Scott in the role of Don Basilio, and William Phillips as the barber. The performance was a very spirited one, with much fine singing and skillful acting.

Dorothy Tustgarten, a budding young violinist, was presented by her teacher, Emily Cleve Gregerson, in a recital at the Blackstone Hotel. Assisting were Kenneth Golden, tenor, a pupil of Fred G. Ellis, and Ida Tustgarten, accompanist.

Reading Choral Society Gives Bach's Christmas Oratorio

The Reading Choral Society, N. Lindsay Norden, conductor, gave the first of its two concerts this season on December 19 at the Strand Theater, Reading Pa., when Bach's Christmas Oratorio was presented. The chorus of 250 voices was assisted by the following soloists: Esther Dale, soprano; Grace Divine, contralto; Charles Massinger, tenor, and Henri Scott, bass. The orchestral accompaniments were furnished by an orchestra composed of forty members of the Philadelphia Orchestra, with Rollo F. Maitland at the organ, and Carroll W. Hartline, accompanist of the Reading Choral Society, at the piano.

The Christmas Oratorio is not an oratorio in the usual sense of the word, for it is in six parts and was originally

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written to be sung on six different days during the Christmas festival season. It is a remarkable work, and Mr. Norden is to be commended for his excellent judgment in the selection of the portions presented on this occasion.

The chorus sang with fine unity, the careful training it had received under Mr. Norden being evident throughout the performance. It also displayed splendid tonal quality and precision and kept intact the religious spirit of the work. The soloists all did good work. Esther Dale's clear soprano voice was heard to fine advantage in the aria, Ah, My Saviour, while Grace Divine's singing was one of the finest bits of work of the evening, Slumber, Beloved, being particularly well sung. The bass solo was well carried by Mr. Scott. The tenor part was perhaps the heaviest of the solo work, but Charles Massinger rose to the demands and sang with genuine feeling as well as ability. Mr. Hartline played the piano accompaniments with splendid musicianship, almost completely carrying the tenor recitatives, the orchestral accompaniment in this part being practically reduced to a minimum, a feature which was well carried out by Mr. Norden. The organ effects also were well done by Mr. Maitland.

The second concert of the season by the Reading Choral Society, under Mr. Norden's direction, will be an all-Brahms Festival and will be held on May 7.

Ralph Angell Praised

Ralph Angell accompanied Francis Macmillen at his concert in Nashville, Tenn., on December 5, the latter's first appearance there in nearly twenty years. According to the Tennessean: "Temperamentally, he (Macmillen) had a well matched colleague in Ralph Angell, who is one of the finest accompanists we have ever heard, and the unified feeling of the two was remarkable. In our career as concert-goer we have never seen an artist so generous and thoughtful as Macmillen, for he called on Mr. Angell three different times to share in the applause."

November 15, the two artists appeared in Louisville, Ky., and the press was equally favorable in the comments on the work of both accompanist and pianist. Said the Herald-Post: "Too much praise can scarcely be accorded the artist's accompanist, Ralph Angell, whose work was a distinct contributing factor to the success of the concert. Mr. Angell plays with rare understanding of ensemble effect. Mr. Macmillen thought so, too, as indicated by his insistence that the pianist be included in the applause."

"Ralph Angell," wrote the critic of the Times, "is one of those Heaven-born accompanists who responds to every mood of the soloist and supports his tone with a similar one on the piano. In the Goldmark concerto the bass notes had all the quality of a muted cello and created the impression of that instrument and the violin. He was most graciously recognized by Mr. Macmillen, who included him in the honors of the evening with every evidence of appreciation."

Yelly d'Aranyi's Success

Yelly d'Aranyi, during November, had splendid success in Dublin, Ireland, and in Manchester. The Irish Times of November 6 said in part of her playing: "Miss d'Aranyi's visits under the auspices of the Society are particularly pleasing, because, besides being a violinist to whom one would listen gladly in any circumstances, she has devoted her art specially to the interpretation of music that has the intellectual appeal associated with chamber music. . . . The Brahms sonata in A major, at the outset of the recital, was quite admirable. . . . A Bach concerto in E major was well in Miss d'Aranyi's special vein and yielded many delightful moments. As to the skill which she brings to the performance of this music, one note alone was enough to prove it—that long drawn note which begins the violin part of the adagio. How steady was her bow along its whole length, with not a wavering of tone even for the fraction of a second! How free the movement of the bow-arm in the vigorous allegro passages! It was a performance that would have filled old John Sebastian with glowing pleasure."

And her success in Manchester was equally impressive. The Guardian of November 9 stated: "With Miss d'Aranyi, violin-playing is more than a matter of making music; it is, we imagine, one of her modes of living. Vitality and grace, attributes of her very being, enter into her fiddle, and there they are changed by her art into sound; quick and proud young life, spirit, temper, and beauty—they all become music."

Daughters of Empire State Give Program

Vocal music by Laurie Merrill, soprano, and violin numbers by Erwin Wollner, made up a bright program of music at the December 20 matinee meeting of the Daughters of the Empire State, Waldorf-Astoria Hotel. Miss Merrill sang a group of French songs, in Marie Antoinette costume (all white, with white wig), and later a group of Spanish songs, in the distinctive festival costume of 1850; to say that she sang as she looked, with utmost brilliancy and artistic finish, is but to tell the truth; she had numerous encores. Mr. Wollner plays with authority and broad tone, and is a dignified artist, sure of recognition. Commander Adams, U. S. N., retired, gave a talk, and Chairman Julia Seargeant Chase received compliments on the affair.

Paulist Choristers to Celebrate Silver Jubilee

On Tuesday evening, January 29, the Paulist Choristers will celebrate their silver jubilee by giving a concert at the Metropolitan Opera House. This celebrated choir from the Church of the Paulist Fathers at Fifty-ninth Street and Ninth Avenue, New York, is conducted by Father Finn, Edward J. Slattery being associate conductor.

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Franc. Rugieri, Cremona	1698
Petrus Guarneri, Mantua	1682
Petrus Guarneri, Venice	1739
Petrus Guarneri, Venice	1739
Jos. Guarnerius, fil. And, Cremona	1710
Paolo Maggini, Brescia	about 1590
Nic. Amati, Cremona	1668
Matteo Goffriller, Venice	1737
Ant. and Hier. Amati, Cremona	1619

Ferd. Landolphus, Milano	1722
Ferd. Landolphus, Milano	1723
Camillus Camilli, Mantua	1730
Januarius Gagliano, Napoli	1756
Nicolaus Gagliano, Napoli	1737
Thomaso Balistreri, Mantua	1766
Cello by J. B. Guadagnini, Turin	1779
Cello by Franc. Rugieri, Cremona	1678
Cello by J. B. Rogerius, Cremona	1701
Cello by Giovanni Grancino, Milano	1700
Cello by Camillus Camilli, Mantua	1741
Viola by Casparo Da Salo, Brescia	about 1570
Viola by Lorenzo Guadagnini, Cremona	1745

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Boston Enjoys Messiah Performance

Another Delightful Gebhard Recital—Lea Luboshutz With the Boston Symphony, McGlinchie With People's—Rulon Robison Charms at Jordan Hall—Grace Cronin Heard in Piano Recital

BOSTON.—On December 16, the Handel and Haydn Society presented Handel's Messiah at Symphony Hall. For this undertaking the assistance of 50 players from the Boston Symphony Orchestra was enlisted. The solo artists were Phradie Wells, soprano; Jeanne Laval, alto; Dan Gridley, tenor, and Edwin Swain, bass. These gave lavishly of their gifts; the second-named too conscientiously, perhaps, for an unfortunate accident to her throat necessitated the hasty introduction of a new exponent of her part on the following evening. Mrs. Bernice Leavitt filled this place at the short notice of three hours, and although without the advantage of previous rehearsal with the ensemble, gave no indication of the handicap. Her voice was distinguished by the felicity of its modulations. The clear and powerful tones of the soprano also attracted attention.

The organist was William Burbank, while Raymond Havens was at the harpsichord. The reference to the latter instrument may elicit some surprise. It should be mentioned that (as was explained before the performances by Mr. Guild, the president of the society) a return to the simpler instrumentation of Handel was essayed, in the Sir Frederick Bridge tradition. Whether or not it may be held to be a consequence, it is certain that there were sometimes features like the preponderance of the first violins, which hinted a slight derangement in the orchestral equilibrium. Another innovation was the placing of the Hallelujah Chorus in a position just before the closing Amen, where its own climactic grandeur told most effectively and enhanced the other's as well.

Bach's Passion according to St. Matthew is announced by the society for Good Friday, March 29, and tickets are already on sale for the event. The cast of soloists will be the same as that used last season under Gabrielowitch, and the regular chorus will be supplemented by a boy choir and a special choir in the balcony.

MR. GEBHARD DELIGHTS

Hardly a month ago the first public performance of a group of songs by Heinrich Gebhard was given in Boston by Dorothy George. On the evening of December 17, the fertile composer again brought forth a group for its initial reception. But Mr. Gebhard is more than fertile; he is versatile. His new pieces do not merely re-echo the musical

ideation of those which came before, but exhibit novel aspects of musical thinking. Both in the atmosphere which they create and in the means used in the evocation, his Voices of the Valley and his Moon Children are quite other things from the Ballad for Epiphany and There Was A Knight In Bethlehem, which he arranged. There are other things again from the more whimsical numbers of last month. These build up by their magic a world entirely new, removed from the earth we used to know, and at the same time beautiful with that strangeness which Machen called the essence of beauty. Musically speaking, they are modern in the broadest sense of the word. But so often what is conspicuously "modern" has as a concomitant a sad deficiency in the original musical material at the composer's command, that it is as pleasant as it is unusual, to listen to one whose individuality need accept no sacrifices of his invention.

Particularly is this true when the composer is also the performer, able to put into the pieces just those nuances which they were intended to bring out. Such was the case last night, for Mr. Gebhard's versatility extends far beyond the confines of composition. Veteran performer that he is on the piano, his virtuosity did not fail to score in the rendition of his own songs. Besides the two mentioned above, he played his Cascades, a piece less strikingly modern, but dazzling withal. He did not limit himself to his own productions, however. Classicism was represented by Bach's Italian Concerto, and Romanticism by Beethoven's Moonlight Sonata. Liszt's Hungarian Rhapsody No. 11 was also given, and his Sonetto di Petrarca in E.

But Mr. Gebhard was present in yet a third role. His pupil, Miss Elizabeth Perkins, to whom he has communicated a modicum of his own fluent technic, accompanied him in a set of Waltzes For Two Pianos, of his own composition. The diversified and non-imitative use of this form so easily hackneyed, was gratifying in the extreme.

To say that the audience was enthusiastic would be stating it mildly.

THE SYMPHONY

Lea Luboshutz was the soloist with the Boston Symphony this week. She appeared in Prokofiev's Concerto for Violin and Orchestra, Opus 19. One speculated concerning the significance of the frequent observation of women violinists'

awkwardness, for nothing was lost this evening in the way either of power or delicacy. The concerto itself permits but a thin sort of music, in large part on account of the nature of the score for the strings. In the last part of the Andantino, however, an ecstasy of rarefaction is achieved. A similar insufficiency is discerned in Aaron Copland's Two Pieces for String Orchestra, although they were well able to hold the interest. They were originally written for string quartet, and last night's performance was the first for the revised transcriptions. One notes with pleasure that Mr. Copland is as yet in his late twenties.

A PLEASING ARTIST

Rulon Robison, tenor, brought an engaging personality before frequenters of Jordan Hall on December 18. In contrast to many who attain his ease only after long exposure to the gaze of the multitude, his fine stage presence contributed much to the satisfaction which his singing produced. His delivery was effortless, permitting the free play of interpretative ability. Although his resources included power, he was not afraid to be soft when a demonstration of power would have been uncalculated-for. In enunciation, nothing was left to be desired through the gamut of several languages. The choice of program was eminently sensible, including a diversity of songs of delicate sentiment which did not descend into triviality. It is difficult to specify, for there was no inequality in the performance. Deference was shown to the season in the choice of four Christmas songs, among them a Fifteenth Century Carol by Bax. A charming group was made of the second one, seven Serenades, one each by Shaw, Schumann, Stuart Mason, Foldowski, Chausson, Hahn, Fauré.

GRACE CRONIN

Much promise was showed by Grace Cronin in her piano recital at Jordan Hall on December 13. This intrepid young woman chose Bach's difficult Prelude and Fugue in C sharp major to warm up with, and followed it with Schumann's Sonata in G minor. Chopin made up the second group, and a variety of selections the last. Miss Cronin displayed mechanical capacity for all of them, but it must be said that this required most of her attention.

MCGLINCHIE WITH THE PEOPLE'S ORCHESTRA

At the People's Symphony on Sunday afternoon, Paderewski's Concerto in A for piano was given, with Miss Constance McGlinchie as soloist. She met the demands put upon her with an assurance justified by facility. Tchaikovsky's Fifth Symphony held the place of honor on the program, and its depth of feeling was on the whole done proper justice; but it was in Wagner's Overture to Faust that Mr. Wendt's full powers as a conductor found their scope in the response of his orchestra. The audience this week was unusually large, and duly appreciative. B. M. F.

MARGHERITA SALVI

Coloratura Soprano

MAKES TRIUMPHAL DEBUT

With Chicago Civic Opera Company

at Auditorium Theatre

AS ROSINA IN BARBER OF SEVILLE

Youth, beauty, charm and a buoyant art exacted due tribute from Chicago opera-goers last night when Margherita Salvi made her first American appearance with the forces of the Civic Opera. Here is another Spanish artist who is recognized at once as an aristocrat of the stage. She is never guilty of exaggeration. She is never uncertain of her intended effect. She is a musician of taste and feeling and an actress of imagination and resource, a deft and expert technician in the dramatic department of her art. Miss Salvi proved herself one of the most alluring of all the Rosinas who have graced the boards for that masterpiece of Italian farce, "The Barber of Seville." Never have I enjoyed the performance more, and rarely has the part been the source of so much stimulating gaiety.

As to the technical estimate, let it be noted for those who value such things that Miss Salvi sang a fine and full-throated high D, and touched the semi-tone above confidently. It must also be recorded that the musical impulse of her song was contagious; that her taste was excellent, her feeling fine and true. If some of her tempi were deliberate, that, under the circumstances, was a fault on the right side. It proved that the terrors of a debut did not disturb her poise.

—Chicago Herald and Examiner, Dec. 7, 1928.

In Margherita Salvi, a young Spanish coloratura soprano, who made her Chicago debut last evening, Chicago's opera patrons became acquainted with a lovely, charming young person, with an actress of fascinating personality and charm, and with a singer who has many qualities of artistic value and caliber.

The first performance of this season of Rossini's comic opera "The Barber of Seville" was chosen as the vehicle for Signorita Salvi's entrance into Chicago's opera personnel, and this work, known for its florid music, for its scintillating and melodious musical flow, proved a very suitable medium for her to display her talents.

Her voice has a high range. It is clear in its upper registers, of lyric quality in its medium register. A certain charm in rendition, a winsome stage manner, and considerable vocal flexibility help to make her operatic interpretation highly agreeable and pleasant. There was a degree of smoothness and grace in her singing that enhanced the interpretation of her role of Rosina.

She made a certain success with the public and was recalled a number of times at the close of the second act and also after her rendition of the "Shadow Song" from Meyerbeer's opera "Dinorah," which she sang in the "Lesson Scene."

—Chicago Daily News, Dec. 7, 1928.

Miss Salvi arrived from Europe a few days ago to take up part of the task of the season's coloratura singing. She is a slender, good looking, and highly charming young person, with a voice which is slender and high, it is ready and at its best agreeable in quality, and it is reasonably flexible. She herself is good to look upon, she has a well developed sense of fun and of the stage, she is mannerly, and she carries herself well. Wherefore by the qualities of charm and personality quite as much as singing ability, she made a distinct success of her debut and the rôle. —Chicago Tribune, Dec. 7, 1928.

Last night, aside from the sheer delight of listening to Rossini's delicious comedia-opera, "The Barber of Seville," we were regaled with an optical and aural pleasure, the appearance in the rôle of Rosina, of Margherita Salvi, a debut which came rather near to the sensational.

But why need Mlle. Salvi's art be called sensational? It is charming, and we think that charm of person, voice and interpretation added to lovely taste in the choice of costume and consummate "savoir-faire" in the histrionic details of the characterization are a well-stocked set of attributes to attend the debut of a prima-donna.

To my mind, Mlle. Salvi is the most exquisite Rosina I have ever seen on the Auditorium stage and I remember about all of them, not even forgetting the sweet Amelita Galli-Curci.

I have heard greater voices. I have heard coloratura display of more startling brilliancy and fluency, but singing and acting of such delicate loveliness and grace, a personality of like ingenious appeal linked to merry but refined and mischievous comedy has seldom been witnessed in this rôle.

I hope I do not convey the impression that Mlle. Salvi hasn't a good voice. She has, a very good soprano. She shaded the familiar "Una Voce Poco Fa" with fine distinction and elegance, and her diction is excellent. Finally, she looks as we think a Spanish young lady of that period, and of distinguished lineage, should look and deport herself.

Two recalls after the second act for Mlle. Salvi and the warm approval of the public.

—Chicago Evening American, Dec. 7, 1928.

The bewitching Salvi's debut was an unqualified success: the audience found her interesting at once, and continued charmed with her presence and pleased with her coloratura until a very enjoyable performance was concluded. She is an ideal Rosina; her characterization of the part is the only wholly believable one America has had in many years, admirable as some other Rosinas have been on other scores. Miss Salvi, the brilliant little Spanish soprano, has the youth, the natural vivacity, the glittering appearance and the true spirit of the part; her smooth suitability to the rôle makes one wonder whether she can possibly be so good an actress in all her rôles.

It is likely, however, that she will have something especially interesting to impart to any rôle she sings here, for the undercurrent of her performance last night was so steady, so deft and so sincere that it is easy to believe she has both a physical and intellectual aptitude for her profession. Moreover, she is a "type," and of a sort Chicago immediately found interesting.

As a singer, she has a good musical sense and great facility in ornament. She won applause early in her entrance song, with her dexterity in shading her pungent high notes. Her voice has the typical coloratura timbre.

—Chicago Evening Journal, Dec. 7, 1928.



Mme. Salvi is another of that type of coloratura soprano which seems to be peculiar to Spain. The voice light and poised very high after the Spanish fashion which gives the flexibility, certainty and ease in the upper register. She has been well routinized and is very skillful in her use of the voice. Perhaps last evening a bit more cautious than usual, well, a debut is no time to take chances, but sure of herself and doing some real virtuosa stunts.

Clean runs, sure staccati and crescendo and diminuendi on the upper notes which were vocal feats. A singer whose coming appearances will be awaited with interest.

She was a delightful actress who had the aristocratic bearing in all her little schemes. Dainty, graceful, with delicately formed and expressive hands and a slender figure well groomed. She had the illusive quality of charm, and the public liked her the moment she stepped onto the stage. A personality.

—Chicago Evening Post, Dec. 7, 1928.

Anyway, the Rossini farce glittered and gleamed with fun and fine singing, and it proved an ideal showcase to display the talents of Margherita Salvi, the Castilian coloratura long expected and at last arrived. For one thing, Mme. Salvi's costumes are positively confections—thoughtful studies in the possibilities of combining purple and misty pink with a canny eye to jetty smooth hair that frames a graceful olive oval bewitchingly dominated by lovely dark eyes. A captivating creature, this, with charming stage presence and a way of swinging hooped skirts in alluring grace.

She has a live soprano with an honestly beautiful legato and an accurate, effortless staccato that sometimes acquires too keen an edge. A fault, you might say, on the right side of the ledger. Unquestionably, Mme. Salvi is one of the outstanding debutantes of our season. She proved that conclusively by her spirited attack on the arias of Rossini and by the "Shadow Song," which she chose for the lesson scene. Vocally, she offers much and promises more; as a rest to weary eyes—la, la, as they do not say in Spain!

—Chicago Journal of Commerce, Dec. 7, 1928.

In March Mme. Salvi goes to Monte Carlo for the important season there at the Casino

Music Notes From Coast to Coast

Buffalo, N. Y. The concert of the Philharmonic Symphony Orchestra, under the direction of Willem Mengelberg, will not soon be forgotten by the record audience in Elmwood Music Hall, for it was a program of unusual beauty and artistic perfection in presentation. It was the first visit of Mr. Mengelberg to Buffalo and the enthusiastic, overpowering applause accorded him and his men was inspiring to a high degree and was acknowledged by them at the close of the program. The concert was the second in the series of the Buffalo Musical Foundation Inc., under the local management of Marion De Forest.

The Buffalo Symphony Society presented the Elshuco Trip as its first offering of the series. This distinguished organization, a favorite in Buffalo, was heartily welcomed and its admirable performance of the beautiful program elicited hearty applause from the many lovers of chamber music in attendance. In Schubert's commemoration the Trio in E flat minor, op. 100, was given an admirable rendition, followed by Ravel, Saint-Saëns and a Brahms encore.

The dynamic little conductor-pianist, Ethel Leginska, and her Boston Women's orchestra (many of whom are extremely youthful musicians) gave a performance of much interest and worth in Elmwood Music Hall under the local management of the Buffalo Musical Foundation Inc., and arranged as a benefit for the First Settlement Music School. The Mendelssohn G minor piano concerto, played and conducted by the talented young pianist, was a rare achievement and called forth storms of applause, the audience recalling the artist again and again to bow her acknowledgment. The entire program was of unusual excellence.

E. Robert Schmitz, French pianist, gave an enjoyable recital in the Statler ballroom, the second of the series under the auspices of the Buffalo Musical Foundation Inc., Marion de Forest, manager. Bach, Debussy, Chopin, de Falla, Mjaskovski and Liapounoff were all represented on the unusual program given with excellence of technique, tone and interpretation. The audience was highly enthusiastic, Mr. Schmitz graciously according encores to insistent demands.

Lawrence Tibbett, Metropolitan Opera baritone, delighted his large audience to heights of enthusiasm in the auditorium of the Consistory, his varied program making special appeal to all his hearers. His sonorous voice in combination with rare interpretative ability was at its best in the Othello Credo, and his versatility evidenced in the English Character Songs by Rupert Hughes. This young artist is destined to become one of the number of truly great artists, for he is already far along the pathway. Will Garraway, at the piano, contributed able accompaniments and pleased in his solo numbers, adding his own April as an encore. The concert was one of the series offered by the Philharmonic organization, Zorah B. Berry, local manager. H. L. M.

Cleveland, O. Mischa Elman and Fritz Kreisler were brought for their Cleveland concerts the same week, but this did not mean a diminishing of interest in either affair. Elman was the first to appear, playing a recital in the New Music Hall at Public Auditorium, accompanied by Marcel Van Gool, a talented and understanding pianist. Elman's program included Handel's Sonata in D major, the Beethoven Sonata No. 5 in F, and the flashy A minor concerto by Vieuxtemps. The second half of the program was given over to shorter numbers, including Ernest Bloch's Vidui from the Baal Shem Suite, the Danse Hebraïque by Bonime, the Chopin-Wilhelmj Nocturne, the Tartini-Kreisler Variations on a Theme by Corelli, and the Saint-Saëns Rondo Capriccioso. An enthusiastic audience gave the violinist warm applause and brought him back again and again after each group.

Mrs. Edgar Stillman Kelley, president of the N. F. M. C., was guest of honor at the afternoon meeting of the Fortnightly Musical Club in the ballroom of Hotel Statler, and spoke a few words to the assembled guests at the close of the program. On the program were Mrs. Whiting Williams, violinist, playing numbers by Bach, Ravel, Roussel and the Debussy Sonata, in which she was assisted by Dorothy Frew Marcossin. Mrs. Marcossin also gave a piano group that included the Brahms Rhapsody in B minor, and short pieces by Joseffy and Rachmaninoff. Marie Simmelink Kraft, contralto, sang Brahms' Gestillte Sehnsucht and Geistliches Wiegenlied, accompanied by Anton Jorgenson, viola, and Edwin Arthur Kraft at the piano.

The choir of St. Ann's Church, under the direction of Edgar Bowman, gave a program of music celebrating the important feasts of the Roman Catholic Church at the Museum of Art, singing old Gregorian chants, early Italian chorales, and ending with excerpts from William Byrd's Mass for Five Voices. Mr. Bowman, who is probably the leading authority on liturgical music in this part of the country, is deserving of enormous credit for the excellent training he has given his choir and for the sympathetic and beautiful interpretations he gives of the old world church music.

A Schubert mass meeting was held in the great Public Auditorium, under the auspices of a committee of Cleveland musicians headed by Ernst Mueller and Emi de Bidoli, who



THE TAKARADZUKA SYMPHONY ORCHESTRA

The above photograph was received from Joseph Laska, conductor of the Takaradzu Symphony Orchestra, at Takaradzu, near Osaka, Japan. With Mr. Laska's letter are accompanying programs with Japanese on one side and English on the other, the works on the program being as follows: Rumänische Volkstänze (Bartók), Nachtmusik for string orchestra and harp (Jokl), Suite (Stravinsky), Nacht auf dem Kahlenberg (Moussorsky), Symphony G Moll (Nielsen)—an extraordinary list for an orchestra in far away Japan. There was also sometime this fall a series of three Schubert Centenary concerts. From advertising material which accompanies these programs and is printed in English it appears that Takaradzu is "The People's Utopia" of Japan. It certainly appears to be a beautiful place, judging by the pictures. Japan is undoubtedly an up-and-coming country musically and deserves all sorts of credit for what it is doing.

spoke on the life and work of the great composer. Those who took part in the all-Schubert program were Messrs. Loesser, de Ribautpierre, Francisci, Brown and Clarke, who played the Trout Quintet for piano and strings; Foster Miller, baritone of New York, who sang a group of songs accompanied by Donna M. Goodbread; scenes from the opera, The Domestic War, by Hortense Gaiser, soprano; Vincent St. John, tenor, and Carl Edson, tenor. Rudolph Schueller led the women's choruses from the Socialer Turnverein and Saxonia, and pupils of the Popeloff-Reinhart dance studios performed a ballet to the music of Schubert waltzes. Proceeds from the big affair were sent to the Schubert Fund for Needy Children, in Vienna. E. C.

El Paso, Tex. The El Paso Symphony Orchestra is now in its second season, as an established organization. It was underwritten by the El Paso Chamber of Commerce this year. At the second concert of the season the orchestra entertained its first guest artist, Barbara Lull, New York violinist. Miss Lull played the Mendelssohn concert in E minor with the orchestra, and a group of solos. The concert was a brilliant artistic success. W.

Lewiston, Me. Bates College Chapel was crowded for the second season of Handel's Messiah. Choruses were splendidly sung, and the four soloists were excellent. They included Eva Foster Spear of this city, soprano; Edward Ransom of Boston, tenor; Anita Dale Seymour, of Boston, contralto, and Henry Heald, of Worcester, Mass., basso. Cecelia Goss of this city was a satisfactory organist for the tonal background, and the director, whose work is well known throughout the State, was Prof. Seldon T. Crafts, head of the department of music at Bates College in this city. L. N. F.

Flushing, L. I. George J. Wetzel conducted the Community Symphonic Orchestra Society (founded 1926), at its first concert, December 5, at Flushing High School, Julia Peters, soprano, being one soloist. Excerpts from symphonies by Haydn and Schubert, with modern works by Herbert, Riesenfeld, and Wetzel's own gavotte and intermezzo, made up a program which truly interested all hearers. The fifty players, of both sexes, produced some very good music, so that the sixty associate supporting members found their enterprise amply justified. Mr. Wetzel's able conducting has created esprit de corps in his players, making the organization a distinctly helpful one. R.

Lindsborg, Kans. The Bethany Oratorio Society has taken a great step forward by rendering annually Bach's oratorio, The Passion according to St. Matthew. A recent performance was the best since its inception four years ago. Bach belongs to the immortals among musicians; versatile, prolific, profound, he towers like a great mountain peak above his contemporaries, a veritable Michael Angelo in breadth of conception and creative power. The St. Matthew Passion is one of his best efforts, portraying intimately the last, supreme moments of the Saviour on earth, a wonderful sermon in tone graphically delineated. Hagbard Brase, the capable director, is unfolding each year more of the depth and beauty of this work, and the chorus is gradually surmounting the technical difficulties and acquiring a finer feeling for the expressive qualities in the matter of interpretation. The Symphony Orchestra, with Arthur Uhe as concertmaster and Arvid Wallin at the organ, is a very efficient unit of the Oratorio Society. Pupils from the Grade School, under Hildegard Lindberg's direction, sang the Chorale in the opening chorus which is in the nature of a Cantus Firmus against a background in contrapuntal form

for double chorus and two orchestras. Mildred Huff, soprano; Johanna Curtis, contralto; Stanton Fiedler, tenor; Carl Melander, bass, of the Bethany Conservatory, carried the solo parts. They have excellent voices and performed their roles commendably. The St. Matthew Passion will be included in the annual festival next spring. O. L.

Los Angeles, Cal. Alexander Stewart, music director of the First Baptist Church, is presenting monthly programs, tracing music in the church from early days to the present time. A large chorus choir, with David Wright, organist, enables high class performances of these carefully planned programs. Palestrina, early German and French composers, Bach, Beethoven, traditional Easter music, Mendelssohn, modern English, French and Belgian composers, make very interesting music. R.

Muncie, Ind. The Marmains (Miriam, Irene, Phyllis), in their original drama-dances, opened the Matinee Musicale Concert Series at the Masonic Temple. Even more attractive than in their former appearances here, they charmed the audience with their grace and cleverness. Among the outstanding numbers was the presentation of the dance, Machinery, in which they achieve a new height in imaginative expression. A beautiful musical background of Bach, Chopin, Franck, Haydn and MacDowell was furnished by The Philharmonic Trio.

Edwin Orlando Swain, baritone, whose boyhood days were spent in Muncie, gave a fine recital at the Masonic Temple, under the management of Harry E. Paris. Especially beautiful was the opening group, including the Largo from Xerxes. The audience received him enthusiastically.

Ball Teachers' College sponsored a song recital by Vera Curtis, soprano, the first number of their concert course.

Sousa's Band gave two concerts to a capacity house recently at the new Armory under the management of Harry E. Paris.

A Schubert Centennial program was well given by members of the Matinee Musicale at a regular meeting of the club. Illustrations from the MUSICAL COURIER were mounted and placed about the room by Mrs. Perry Tenney who had prepared a fine paper on the subject. Mrs. Robert Peters, contralto, sang in splendid style. A group of three songs was offered by Mrs. William H. Ball, accompanied on the piano by Alice Singer, Muncie's talented harpist. Ruth Wood, violinist, who is studying at Cincinnati Conservatory, played a sonatina, op. 137, Standchen and Wiegenlied, with artistic interpretation. Pearl Siegwart McDonald played with brilliance and good tone, Schubert-Liszt's Hark, Hark the Lark. The program was brought to a climax with the Unfinished Symphony, arranged for two pianos by Burchard, played by Laura Jones and Mrs. Olin Bell. H. M. B.

Portland, Ore. Featuring Hans Kindler, cellist, the Portland Symphony Orchestra, Willem van Hoogstraten, conductor, recently gave a concert fit for a king. Mr. Kindler, who was accorded a great ovation, played Tchaikovsky's Variations on a Rococo Theme. Truly the huge audience was loath to let Mr. Kinder go. Blessed with an expert conductor, the orchestra also did some lovely work in Brahms' Third Symphony, likewise in Sibelius' Finlandia. These concerts, which take place in the Public Auditorium, are a source of constant pleasure. J. R. O.

Dr. John J. Levgarg Moves Offices

Dr. John J. Levgarg, specialist in voice hygiene, also ear, nose and throat troubles, has removed his office to another floor in the same studio building.

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MY TRIP THROUGH THE CANADIAN ROCKIES

By Rita Benneche

Unable to secure a return passage from Europe in September, and it being essential that I be in New York City on October 1, I decided to take a trip through the Canadian Rockies. One fine morning we started for Toronto (my maid and I) to take the trans-Canada for the Rockies. One word for this fine railroad, The Canadian Pacific, before I go on with my story. Four days on a train is a long time, and one is either comfortable or not. But this line does



RITA BENNECHE.

The upper photograph shows the coloratura soprano with her guide at Yoho Valley, and (right) in swimming at the Banff Springs Hotel.



everything to make you happy—courteous porters (one seldom meets them anywhere), cleanliness (and oh! such dust), good food, etc., etc. I have only the highest praise for everything that is Canadian Pacific—railroad and hotels alike.

At Calgary the Rockies begin, these monstrous mountains, all rocks. Sitting in the observation car, a pair of brown glasses to shield the eyes, I sat, gazed, wondered, devoured. At Banff (Banff Springs Hotel) my journey ended for a two weeks' stay. Again Canadian Pacific and now this wonderful hostelry, which a consider one of the finest in the world and I have traveled extensively. The view from my window, high, rock mountains (one morning snow-covered, in August), below the river winding its way, a good breakfast, a cigarette—what more can one want? My friend, Lady S. from London, met me there, and now our trip began.

Daily we motored to all parts of interest, and we took short riding trips to get used to the horse for trail-riding. Then we motored to Lake Louise, passing Castle Mountain, a bulk of rocks, resembling a huge castle of over 4,000 feet. Turrets,

bastions and battlements can easily be distinguished. The mountain is eight miles, the highest point being 9,030 feet above sea level. Temple Mountain, 11,626 feet high, resembles a temple. Six miles east of Lake Louise is the highest elevation, the boundary between Alberta and British Columbia. An arch, "Great Divide" written on it, spans the small streamlets. Of course, one must wash one's hands in it and wish.

The wish certainly comes true. On the left is a shaft erected to the discoverer of the Kicking Horse Canyon. We decided to stay at Lake Louise, at The Chateau.

Ah! beautiful, beautiful Lake Louise! How can I begin to describe it to you, with its emerald colored lake of ever-changing greens? The cliffs that rise from the shores on both sides, the white glacier, snow covered peaks. Are there words to describe them? I have none. A room on the seventh floor facing all this beauty, watching sun-risings, sun-settings, Lady S. and I could not tear ourselves away from this spot of loveliness. So stay we did, trail-riding and returning in the evening to The Chateau. Over the mountains into the valley, with a song on our lips, and happy hearts, so we went for days, content to be in God's country. Can I forget my ride to Lake O'Hara through forests into a garden of Alpine flowers? How many species? Fifty at least. And Lake O'Hara bungalow camp on the edge of the lake is a small, wee bungalow of two rooms for my friend and myself. There is another for the guides. How hard it was to tear oneself away again! So on we went, two days, to Emerald Lake, The Chalet. Some more beauty, a changing, multicolored green lake, majestic mountains. But the clou was Yoho Valley. Crossing Kicking Horse River, following the glacier water stream which joins Yoho River, we found ourselves among cliffs. Yoho Valley! All around majestic rocks, before you a mighty glacier, at the right (sitting on the verandah of the main bungalow) Takakkaw Falls. Takakkaw Falls, how it sang me to sleep in my wee bungalow with the tale of the mountains. And among all this majesty, flowers, alpine flowers, nodding and whispering tales of the Rockies. Once more we halted, stayed, sang.

But then the best of friends must part. One morning we motored to Field, waving a tearful goodbye to the beloved mountains for Vancouver. The trip on the train from Lacombs to Vancouver is another unforgettable sight. For hours there are canyons, small tunnels, canyons, Indians. 25,000 Indians make their homes in this beauty. All along the stretch, at stations, under the trees to shelter themselves from tremendous heat, (110 F.), Indians. Arriving at Vancouver, we were lonely for the mountains. How we did want to go back, but Lady S. was due at Victoria to sail for Japan. I went on to Seattle, Rainier Park (American Rockies), Portland, Yellowstone Park, Salt Lake City and Colorado Springs. And oh! Pike's Peak (Colorado Springs)! But that is a story for another time.

pianist. William Taylor, of the Milan Opera House, sang several Italian arias, and Winifred Carroll, who will be heard in Arthur Hammerstein's new musical play opening in New York soon, sang Birthday and Estrelita. Mme. Helen Heineman, opera singer, offered two delightful numbers. Alexander MacKenzie, Scotch baritone, delighted with ballads of his own land.

Mme. Cannes has gone to Canada for the holidays and will resume her activities upon her return to New York.



HULDA LASHANSKA.

soprano, who appeared as soloist at the Philharmonic-Symphony Pension Fund concert at Carnegie Hall, New York, on December 17. In reviewing the performance the Times critic declared that "Mme. Lashanska, a soprano of high reputation, who has long had a loyal following here, again revealed her musicianship and interpretative insight in her singing of an aria from Tschai-kowsky's Pique Dame." (Photo by Apeda).

I Found a Rose Proves a Witmark Find

I Found a Rose is a charming little song that is proving to be a real Witmark "find." Actually it was found by one of the travelling salesmen employed by M. Witmark & Sons. He heard it frequently during a recent sojourn on business in Rochester, N. Y., and discovered what a popular local favorite it was. It did not take long to convince his firm that this was a number with great selling possibilities and the long and the short of it is that I Found a Rose is now issued by the Witmark house. The writer of it, Lew Berk of Rochester, secured the experienced services of Johnny Tucker of the now famous writing team of Schuster and Tucker, and the song was revised and issued in its new form, and has instantly caught on. The Witmark house is planning a promotion campaign that will give I Found a Rose the start it undoubtedly merits. Already the song has interested many prominent singers, and the well-known radio team, the Delivery Boys, is featuring it over the air.

Kindler Plays 110 Concerts in 10 Months

From November 1 of this year until September 1 of next, Hans Kindler is appearing in 110 concerts in the course of a tour which includes all of the United States, Europe and Java. Of this number, thirty-six are booked in the United States, twenty-four in Holland between February 17 to March 17, twenty in Belgium, France, and England up until June 10, and thirty in Java between July 4 and August 15.

Walter Pfeiffer Conducts Reading Symphony

The Reading Symphony Orchestra, of seventy musicians, with Walter Pfeiffer as conductor, gave its second concert of the season at the Rajah Theater in Reading, Pa., on December 9, and duplicated the success it had achieved at its previous appearance. The program consisted of Mendelssohn's overture to A Midsummer Night's Dream; Beethoven's Symphony No. 7 in A major; Brahms' Academic Festival overture, and Wieniawski's second concerto in D minor, with Socrate Barozzi, violinist, as soloist. In commenting on these numbers, the Reading Times declared that the Mendelssohn overture made a distinct impression, that each movement of the Beethoven symphony was effectively portrayed, while the Brahms overture was still another pleasing number. Of the Wieniawski concerto, with Barozzi as soloist, this same reviewer said that it was presented in masterful style and was a brilliant achievement. The Reading Eagle also heaped praise upon Mr. Pfeiffer for his able directing of the orchestra, especially in the accompaniment furnished Mr. Barozzi. "Socrate Barozzi," wrote the critic of this paper, "gave a good account of himself as a technician in the Wieniawski D minor concerto, a number that has no end of intricacies. The violinist gained in effect as the concerto progressed and the finale, written in carefree, gypsy style, was spun out with a brilliance of style and command of bow that dazzled his hearers and won for him an ovation. Liberties were freely taken but the orchestra was capable of furnishing an accompaniment that greatly enhanced the solo work."

The third concert by the Reading Symphony Orchestra under Mr. Pfeiffer's direction will be given on January 20, and the fourth February 10.

Molter Well Liked in South

Isabel Richardson Molter and her husband, Harold Molter, have just returned from a three weeks' tour of the South, where they gave recitals in the following cities: Birmingham, Ala.; Shreveport, La.; Jackson, Miss.; Fort Worth, Tex.; Dallas, Tex., and Waco, Tex., where Mrs. Molter was the feature artist at the Convention of the Texas Music Teachers' Association.

Mrs. Molter says, "Everywhere in the South I found my audience most friendly and enthusiastic. Their response to our program was so warm and genuine that I was both happy and quite impressed."

Early in January Mr. and Mrs. Molter will leave for the East to give recitals in Boston, at Jordan Hall, January 10; in New York, at Guild Theater, January 13; Portland, Me., Municipal Auditorium, January 20.

Recital at Home of Mme. Leila Cannes

Mme. Leila Cannes, coach and accompanist, was hostess to a group of artist friends at her home in New York recently. An interesting program was given by Elora Saurbrun,

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Dimitrie Cuclin, Violinist, Composer, Writer

"Musical instruction is the first thing in life to be taken seriously. Its influence upon our mind and feelings is radical. You can judge what a person is worth by his capacity for understanding music. And the best way to understand it is to learn it." These words, spoken by Professor Dimitrie



PROF. DIMITRIE CUCLIN.

Cuclin, are an index to the seriousness and piety with which this distinguished musician approaches his art.

Born in 1885 in Galatz, Roumania, Prof. Cuclin is only at the beginning of the forties; but in profundity of thought, especially in the domain of philosophy and aesthetics as applied to the art of music, he is a veritable seer. In the literary field he has written plays, parables, much poetry, philosophical articles and a treatise on musical aesthetics. He is the author of the librettos to his four operas, Soria (Roumanian); Agamemnon (Roumanian and French); Trajan (Roumanian); Bellerophon (French).

Prof. Cuclin began his musical training under his father, teacher of violin and theory at the Lyceum in Galatz. At thirteen he gave a public performance of the eleventh concerto of Rode. Later he became a pupil of Robert Klenck, in violin and of Dimitrie G. Kiviac, a disciple of Vincent D'Indy, in harmony, counterpoint and fugue. Then he went to Alfonso Castaldi in Bucharest, and later to the great D'Indy at the Schola Cantorum in Paris. While in the French capital he composed a symphony, his first opera, Soria, a scherzo for orchestra, which won the Enesco prize, an overture, two piano sonatas, a suite for string quartet and other works.

The world war brought him back to Roumania, where between 1914 and 1916 he wrote ten suites for unaccompanied violin, two of which Enesco played in concert. The Roumanian master also conducted a performance of the orchestral scherzo. By 1922 he had composed his second and third operas, five large choral works, and a violin concerto. At a concert of his sacred music thirteen of Roumania's foremost singers joined in the ensemble.

Since 1922 Prof. Cuclin has resided in New York city,

where he is busy composing, writing, lecturing on musical aesthetics and teaching violin, harmony, counterpoint and composition at the New York City Conservatory of Music and at his own private studio. He has frequently been heard in concert here, introducing many of his own violin compositions.

In Bucharest Prof. Cuclin lectured at the conservatory, a special chair of musical history and aesthetics having been created for him. During his stay there he won the Moczonny Prize with a symphony, and was made a Commander of the Crown of Roumania. After a performance of his scherzo by Vincent D'Indy with the Colonne Orchestra in Paris in 1923, *Le Figaro* wrote: "Remarkable work, full of fervor, humor, temperament and color. Masterly orchestral writing. . . . A work and a composer that must count." Gab. Bender wrote of him: "He belongs to the class of musicians for whom art is not only a sensual manifestation, but also a district of philosophy."

Elks Enjoy Hall-Gruen Joint Concert

"An evening of pure pianistic delight was provided recently when Frances Hall and Rudolph Gruen, two young American pianists, appeared in joint recital at Elks' auditorium, the second number on the Eric concert course." Albert H. Dowling, in the *Erie Daily Times* of November 23, then went on to state:

"The program offered was an unusual one, for it not only gave each of these fine young artists an opportunity for solo appearance, but brought together two young musicians of kindred ideals and style in playing in some of the finest ensemble work that has been heard hereabouts for a number of years. For, splendid as both of these pianists were as solo performers, it was in the ensemble that they showed to best advantage.

"At no time was there the appearance of one attempting to dominate the other, with the result that the numbers projected were balanced, cohesive and marked by a unanimity that bespoke genuine musicianship, careful rehearsing and, above all, good sportsmanship. Particularly was this noted in the lovely arrangement of Rachmaninoff's tears and the widely contrasted Scherzo of Arensky.

"Frances Hall's attributes as a pianist are well known to her 'home town' audience and the quality of applause which greeted her at the conclusion of her group of Chopin numbers was sufficient evidence that her people are proud of the progress she has made and are always eager to welcome her. The same fine qualities one has always admired in Miss Hall's playing were noted, plus a maturity in style that was bound to come.

"Rudolph Gruen, a newcomer, registered most emphatically as a solo pianist of splendid attainments. He has poetry in interpretation, good tone, an unobtrusive technique and a pleasing dignity which bespoke the genuine artist. He has a fine talent as a composer, too, as was shown in the programmed Prelude in G minor, of his own composition, and the sketch, Beauty and the Beast, which he played as an extra.

"Both artists were applauded to the echo, not only for their solo groups but more especially for the ensemble playing which was in itself a royal feast of pianism."

Mr. and Mrs. Hughes Enjoyed in Scranton

On December 3, in Scranton, Pa., the two-piano recital of Edwin and Jewel Bethany Hughes marked the first appearance in that city of a musical event of this kind. The headlines of the Scranton papers, in telling of the event, read as follows: "Masters of Piano Give Splendid Program Here;" "Pianists Win Applause of Music Lovers;" "Edwin and Jewel Hughes Offer Rare Treat."

The Scranton Sun said of the concert: "With the opening group, the two pianists established in the minds of their enthusiastic listeners the ideal that has led them to make a specialty of two-piano programs, presenting the charm and novelty of this combination, and giving the feeling that no demands would be too great for them in their supreme artistry. So great was the enthusiasm of the audience that Mr. and Mrs. Hughes were recalled again and again, responding with two more numbers. Two things about the program made it a memorable one, first, the ideal that Mr. and Mrs. Hughes have kept to strictly in selecting only music originally written for two pianos, and second, the perfected skill of these two American pianists, who have made of their ensemble playing a wholly artistic achievement, and who are master interpreters of the music which they have brought before the public as their specialty." The Republican stated: "Lovers of piano music enjoyed an unforgettable treat as Mr. and Mrs. Hughes, in perfect synchronism of attacks and volume, uncanny treatment of dynamics, and the most able understanding of phrasing and pedalling, played a finely balanced program of two-piano literature." The Times commented: "Mr. and Mrs. Hughes played an excellent, finely balanced and varied program, displaying musicianship of a high order."

Prof. Trouk Opens New York Studio

Prof. A. H. Trouk, who is known as the only violinist in America who has a diploma from the celebrated Jacob Dont, has opened a new studio in Fifty-seventh street, in addition to his Brooklyn studio.

There have been so many students anxious to take advantage of Prof. Trouk's excellent teaching ability, but who could not travel the distance to his Brooklyn studio, that he has been practically forced to teach in the music center of Manhattan.

Two of the professor's most noted pupils are Gisella Neu, one of America's finest young violinists, and Max Rosthal, a young man with a very promising future. Prof. Trouk accepts beginners as well as students who have reached the advanced stages of the art. He has been equally successful with all of his pupils, and is well known in violin circles.

Madge Daniell Artist Replaces Evelyn Herbert

Lucy Lawler Lord, artist-pupil of Madge Daniell, has been playing the role of Marianne in the *New Moon*, essayed by Evelyn Herbert, who is ill. Miss Lord was called at seven o'clock in the evening to jump into the breach, and had to go on without a company rehearsal and did the part all week.

Three weeks ago she was engaged by Schwab & Mandel to understudy Miss Herbert and consequently left My Maryland Company. Miss Lord has received all her training

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from Miss Daniell and has only been in three shows, which is rather unusual.

The young singer appeared in *Golden Dawn* last season, replacing Louise Hunter in the lead when she was taken ill. As a result of her immediate success, she was starred and her name put out in front of the theater in electric lights. She has justly earned the name of "the dependable prima donna" and she never tires of saying that she owes all to her teacher.

Many Students Enroll at Ecole Normale de Musique de Paris

The Ecole Normale de Musique de Paris, under the direction of Auguste Mangeot, has opened its season auspiciously with an increased number of students from many countries in all branches. Alfred Cortot, Jacques Thibaud and Pablo Casals conduct their classes whenever they are not concertizing. Paul Dukas has an exceptionally interesting class of



J. C. VAN HULSTEYN,

one of the American representatives of the Ecole Normale de Musique de Paris

young composers. In the spring each of these artists will conduct a master class, the dates for which will be announced later. Eligible American students may apply for further information to J. C. Van Hulsteyn in Baltimore, Md., or to Berthe Bert, New York.

Emily Roosevelt Acclaimed in Chicago

Emily Roosevelt made her first appearance in Chicago this season with the Apollo Club on November 30, singing three groups of songs and arias including the works of Handel, Verdi, Pfitzner and Schubert, and assisting as soloist in *The Omnipotence* by Franz Schubert.

Judging by the applause, encores and press reports, this Chicago appearance was nothing short of a triumph. Edward Moore of the *Chicago Daily Tribune* said: "Miss Roosevelt's three groups, in Italian, German and English, made it evident that she has a well trained voice with excellent natural gifts behind it and a definite idea of how it can best be used. To her persuasive tone she adds propulsive force. Her songs come to the hearer with everything that she intends to put into them."

Purely on her own merit, Miss Roosevelt is rapidly winning a place for herself among the young Americans in opera and concert today.

"His voice is of suave, delightful quality, easy in emission and trained toward excellent enunciation and shading."

—Chicago American.



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Paris:

"Juliette Wihl is a pianist far superior to any we have heard yet from England. Her rendering of Chopin was perhaps the most remarkable of all her numbers. In the Scherzo, Op. 39, she displayed wonderful 'brio' and in the nocturnes a rare tenderness."

—*Paris Telegraphe*.

"Juliette Wihl displayed a remarkable musical sensibility. It was especially in two nocturnes (Op. 27) of the Polish master that her interpretation was best appreciated. Juliette Wihl is among the most interesting of contemporary artists."—*New York Herald*.

"Juliette Wihl is an accomplished interpreter of Brahms, Schumann and Chopin."—*Paris-Soir*.

"Juliette Wihl expresses in a happy way the marvellous sonority of the instrument."—*Le Figaro*.

Brussels:

"The recital of Juliette Wihl confirmed the excellent impression the artist formerly made on us. To a flawless technique and a perfect execution this artist joins the greatest sensibility and elegance."—*Independance Belge*.

"A beautiful sonority, ample and rich, a solid musical talent and a strong endeavour thoroughly to grasp the meaning. We must add an almost masculine strength in the passages of force counterbalanced by a womanly delicacy in the passages of subtleness."

—*L'toile Belge*.

"A brilliant pianist who is not one of those virtuosos who merely seek effect. Her interpretation of convincing clearness and flawless technique adapts itself perfectly to the works she chose, and which brought her tremendous success."—*La Nation Belge*.

"We appreciate in Juliette Wihl the perfect musician, possessing a flawless technique."—*Journal Flamand*.

London:

"The two programs announced by Juliette Wihl reveal an acquaintance with many divers styles and manners of pianoforte composition. The giving of the first at Aeolian Hall yesterday afternoon proved that in most cases the acquaintance was far deeper than the usual significance of the word. Indeed, the recitalist was always on happy terms of intimacy—and almost of confiding intimacy—with the music of her choice. . . . But the best example of the mental capacity behind this pianist's conception was in Beethoven's Opus 110; few, indeed, are the pianists who can logically deduce and reduce this rambling work. Madame Wihl not only made clear that she loved every phrase of it, but in one case at least almost succeeded in converting a Philistine."

—*Daily Telegraph*.

"An executant capable of exhilarating effect, she shone most brightly when the music gave her special opportunities."

—*Morning Post*.

"Juliette Wihl is undoubtedly stirred to an unusual degree by Chopin's temperamental qualities. Since she is a player of ample technical resource, she was able to give its due to the strain of tempestuous virility, as well as to the delicacy and sentiment in the composer's contradictory character. . . . As before, she was at her best when she gave feeling and imagination rein. With her, imagination plays the part of interpreter, and since her taste is as sound as her musicianship, she is not led astray."—*The Era*.

Switzerland:

"Juliette Wihl had occasion to show her highly developed artistry. There were parts of incomparable beauty as we only hear from Chopin players in their best moments."

—*Neue Zürich Zeitung*.

"We may call Juliette Wihl 'the' Chopin interpreter, absolutely absorbed in the character of the great Pole and able to bring his soul again to life. The whole program was played with perfect technique and noble and aristocratic conception."

—*Der Bund, Berne*.

New York Concerts

December 17

Philharmonic-Symphony Pension Concert

The annual pension fund concert of the Philharmonic Symphony Society took place at Carnegie Hall in the evening. Dr. Walter Damrosch conducted and Hulda Lashanska and George Gershwin, playing his own piano concerto, were soloists. The attendance was large.

The orchestra, under Dr. Damrosch, played the Roi d'Ys overture by Lalo, the andante from Debussy's string quartet. Perpetual Motion from Moszkowski's orchestral suite, No. 1, Scotch Idyll from Saint-Saens' Henry VIII music and the military march from Algerian Scenes. Mme. Lashanska was much applauded in an aria from Tschai-kowsky's Pique Dame, and Mr. Gershwin scored again with his interesting and novel piano work in modern idiom. The programs contained an appeal signed by Mrs. Henry Martyn Alexander, chairman of the Pension Fund, for public support of the movement in aid of retiring members of the orchestra.

Rozsi Varady and Yolanda Mero

Rozsi Varady, Hungarian cellist, who has won for herself in Europe a reputation as a sincere and highly capable artist, appeared in joint recital with Yolanda Mero, pianist, on December 17 at Engineering Auditorium. The program presented was unusually interesting and commanded the rapt attention of a large audience, containing, as it did, several first presentations. Kodaly's Sonata was heard for the first time in New York, while Prelude and Old Hungarian Peasant Songs, by Weisshaus, and Two Hungarian Folk Songs, Bartok-Weisshaus, were given first manuscript performances. Weisshaus was at the piano for all of his compositions, which are of a decidedly modern nature. The Kodaly work was more conservative in character. Despite the fact that these numbers were new to the audience, and therefore more difficult for the artists to present, they were well received. Miss Varady proved herself to be in perfect command of her instrument, which she played with fine tone and feeling, and with a dexterity none too common among cellists. Miss Mero, who assisted in the Kodaly number, played with her usual individual and highly musicianly manner. Miss Varady also played the concerto in C major by Haydn, which opened her program, and shorter pieces by Ravel, Fauré, and Popper as concluding numbers, all of which greatly pleased her audience. Richard Hageman gave his usual artistic accompaniments at the piano.

American Orchestral Society

The American Orchestral Society gave its second concert of this season at Mecca Hall on December 17 under the direction of Chalmers Clifton, and assisted by Arthur Hartman. The orchestra played a Concerto Grosso by Handel. Elgar's Symphonic Variations and Rimsky-Korsakoff's Spanish Caprice and accompanied Mr. Hartman in Mendelssohn's violin concerto. The entire production was remarkably fine and proves not only Mr. Clifton's ability as a conductor but his ability as a teacher as well. It is extraordinary what he does with these students. Mr. Hartman played with his customary technical brilliance and fine musicianship and was smoothly accompanied by the orchestra.

December 18

The Sittig Trio

The Sittig Trio gave a recital at the Plaza on the afternoon of December 18 assisted by Gina Pinnera, soprano. The program began with a brilliant performance of Brahms' Trio in C minor, opus 101, the three Sittigs revealing in this work their unflinching sympathetic unity of interpretation, warmth of tone and fervid devotion to the music of the classic master. After this Miss Pinnera sang a group of songs by Schubert, Wolf and Kennedy and an aria by Verdi. One of the songs entitled Iris by Daniel Wolf proved to be far above the average of new songs, a really beautiful composition. Miss Pinnera was in her usual voice which is saying much, for she has one of the most beautiful voices that is now before the American public and she was enthusiastically applauded. Later on she sang with the accompaniment of the Trio a set of six Scotch folksongs by Haydn. These are not arrangements by some later hand of Haydn's songs for trio. Haydn himself wrote the trio

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accompaniment. The songs proved to be for the most part attractive little things with a distinct Scotch flavor.

Margaret Sittig, the violinist of the Trio, played an unfamiliar rondo brilliant, opus 70, of Schubert which proved to be an exceedingly attractive work; it was given with fire and extraordinary sonority and depth of tone. Edgar H. Sittig played a cello sonata in G minor by Eccles, a lovely work which this young cello virtuoso played with sincerity and depth of feeling. The accompaniments for Miss Pinnera's first group were played sympathetically and with much discretion by Frederick V. Sittig. There was a large audience which evidently thoroughly enjoyed the entire concert.

Philadelphia Orchestra

Ossip Gabrilowitsch, substituting for Leopold Stokowski, who is winter vacationing, led the Philadelphia Orchestra at the evening concert of its regular course in Carnegie Hall.

The Detroit conductor is a warm favorite in New York where his baton art and his outstanding talents as a musician have long been admired. A full auditorium was the result at this concert, and the enthusiasm of the listeners mounted steadily as the program progressed.

It is not necessary at this time to expatiate again upon the details of the Gabrilowitsch style as a director, for it comprises all the artistic virtues expected from a master leader of symphonic literature.

Fastidious taste, musical authority, poetical sensibility, and complete response of the instrumentalists, marked the interpretations and playing of the visitors.

The program included Brahms' Tragic Overture, Beethoven's second symphony, the prelude to Moussorgsky's Khovantchina, Dukas' The Sorcerer's Apprentice, and Shreker's concert arrangement (in the form of a suite) made up of excerpts from his ballet pantomime, The Birthday of the Infanta, based on the well known tale by Oscar Wilde.

Shreker's piece dates from 1908 and therefore is in his earlier period. The suite consists of a number of short pieces, not harmonically daring to the ears of our younger tonal generation, and even melodically attractive in many episodes. Shreker has scored his pages with a sensitive and skillful hand. The suite is pleasantly attractive and seemed to meet favor with the listeners.

Gabrilowitsch will be at the head of the Philadelphia Orchestra until January 27.

New York String Quartet

The New York String Quartet stepped from the informal precincts of the salon to the open spaces of Town Hall on the evening of December 18. Their program, which was made up of three quartets, (Dvorak's A flat major, Dittersdorf's E flat major, and the Ravel quartet in F major) was diversified enough to be always interesting, and there was a certain dignity in their performance, an air of certainty which is the result of their scholarly understanding of what they play. Their tone is clear and colorful, and it is not overrating them to say that they are excellent. This may be the result of their cooperation and their sympathy one with the other. Chamber music is surely in a realm of its own and requires the expert touch of just such fine musicians as the New York String Quartet to make it delicately alive and thoroughly interesting. The quartet's members are Ottokar Cadek and Jaroslav Siskovsky, violins; Ludvig Schwab, viola; Bedrich Vaska, cello.

December 19

Mrs. Edwin Franko Goldman

The subject of the third Wagner music-dramologue given by Mrs. Edwin Franko Goldman at Aeolian Hall was Tristan and Isolde. For those who understand and love this great work it was all the more interesting to hear Mrs. Goldman tell the story, following each incident with a wealth of detail and holding her listeners with the intensity of her discourse.

It was not only the drama that Mrs. Goldman unfolded but also the musical wealth of the composer's score, explaining in a most lucid manner the various themes and motifs; and one could not fail to follow the hero and heroine as depicted in these themes, up to the final great love scene and death.

Mrs. Goldman is an ideal person to recount these tales; she is musical to the core, and it is clear that she knows her Wagner thoroughly and that his art is an integral part of her life.

Ralph Leopold assisted her as usual at the piano, playing the various illustrative excerpts and aiding greatly in the elucidation of the discourse.

December 20

Maria Olszewska and Francis Macmillen

The season's second concert of the Haarlem Philharmonic Society of New York was given at the Ballroom of the Waldorf-Astoria on the morning of December 20. Maria Olszewska, contralto, who is one of the season's new personalities, and Francis Macmillen, violinist, were the morning's artists.

The depth and richness of Olszewska's voice, and the deft use which she makes of it, account, perhaps for the tri-

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umphs she has made in years past in European opera houses. A contralto voice which can boast of a crystalline purity is rare, indeed, and this, coupled with unusual flexibility, is bound to make a dashing figure in the seasonal round. So there was unusual interest in the Haarlem Philharmonic program. Mme. Olszewska sang operatic arias, and a group of Brahms, together with Scott's Lullaby and Richard Strauss songs, as encores.

Mr. Macmillen, one of our foremost American artists, played up to his reputation, and his choice of program was varied and entertaining. He was ably accompanied by Ralph Angell.

New York Philharmonic-Symphony

A prize composition that promises to outlive the \$3,000 which it won for its composer (a rare apparition among prize compositions) was presented on Thursday afternoon at Carnegie Hall, by the Philharmonic-Symphony Orchestra under Walter Damrosch. In a competition for the best American symphonic work, instituted by Musical America, the prize was won by Felix Bloch, a Swiss-American, now living in San Francisco, where he is head of the Conservatory of Music; the title of his work is America. Mr. Bloch's composition was given precedence over ninety-one others by a jury consisting of Messrs. Stokowski, Damrosch, Stock, Hertz and Koussevitzky, all or whom are presenting it this week at the concerts of the orchestras of Philadelphia, New York, Chicago, San Francisco and Boston, respectively.

America is a lengthy work, consisting of three parts, and consuming about an hour for its performance. Part I deals with colonial days, part II with the Civil War period, and part III, which enlists the services of a chorus, with the America of today. The composition is dedicated to the memory of Abraham Lincoln and Walt Whitman, the title page bearing a quotation from the poet, which reads: "O, America, because you build for mankind I build for you." The spirit of the work is expressed in the words: "In love for this country, in reverence to its past—in faith in its future." National flavor is given to the music through the employment of a large number of patriotic and Southern songs and some original Indian tunes. In addition to the conventional orchestral instruments the score calls for a tom-tom, wood-box, bell, two anvils (struck with a hammer), steel plate (struck with a heavy hammer), and automobile horn ("ad lib."). Mr. Bloch submits a new national anthem, to be used in place of the Star Spangled Banner, it is a fair sort of anthem, but the chances are that the old Banner will continue to be hailed "at the twilight's last gleaming."

Musically the gigantic program of America is carried out in masterly manner, characterized by colorful instrumentation, scholarly and perspicuous contrapuntal treatment of thematic material and considerable melodic wealth. The work is well worth repeated hearing and will in all probability win a permanent place in the symphonic literature.

Harold Bauer was soloist in Cesar Franck's Symphonic Variations for piano and orchestra, displaying his well-known finished pianism and distinguished musicianship.

December 21

Mount Holyoke College Carol Choir

The fourth annual Christmas concert of the Mount Holyoke College Carol Choir was given at Town Hall on December 21. William Churchill Hammond, conductor of the choir, introduced the singers and gave a short talk explaining the nature and origin of the different numbers. Most of these were ancient church and folksongs, some of them dating from the fifteenth century. Russian, Austrian, French, Dutch and English traditional music was represented on the program, as well as some modern carols written in the medieval style. The choir gave a performance which reflects great credit upon their director, particularly lovely effects being produced in the a capella work. Mr. Hammond furnished several organ solos, and Ruth E. Dyer gave fine piano support to the choir, as well as playing two solo numbers, Whitthorne's Chimes of St. Patrick's and Prelude in A minor by Debussy.

Biltmore Morning Musicales

The artists at this socially select Friday forenoon function were Queena Mario, Dorothea Flexer, Rafaelo Diaz, and Giovanni Martino, all from the Metropolitan Opera House.

Needless to state, the foursome showed flawless expertness in the operatic numbers it presented, which were arias, duets, trios, quartets, from works by Bizet, Gounod, Meyerbeer, Donizetti, Ponchielli, Verdi, etc., aside from the many encores which the enthusiasm of the auditors made justifiably necessary.

The soloists of the concert for January 11 will be Sophie Braslau, Paul Kochanski, and Daisy Elgin, soprano.

About 1100 persons attended the concert of last Friday.

December 22

Solomon Pimsleur

Solomon Pimsleur, composer-pianist, in a recital of his own compositions in the Engineering Hall, enlisted the services of Isidor Strassner and Herman Copland, violinists, Gabriel Sunshine, cellist, and Victoria Danek, pianist.

His Impetuous Sonata for violin and piano in four movements entitled "Sonnet," "Humor," "Aria," and "Chorale" showed skill in the harmonic construction and in sincerity of presentation fully justified the title.

Four songs to words by Shelley, sung by Mme. Lubarski, were written in sombre mood, well suited to the first, "O World, O Life, O Time" but the wistful spirit of "Music When Soft Voices Die" has eluded many more experienced composers are now. That Mr. Pimsleur's inclinations tend to solemnity was evident, and his works showed sincere depth of expression. His Ode to Intensity for the piano was a clever piece of writing, much appreciated by the audience, while other works on the program were a piano transcription of a Solemn Overture for orchestra,

entitled "Love and Death," and a Satire from a Trio, "Life's Fitful Fever."

Philharmonic-Symphony Children's Concert

At the Philharmonic-Symphony Children's concert at Carnegie Hall on Saturday morning, Walter Damrosch explained and illustrated the use of the percussion instruments. The children were keenly alert while Mr. Damrosch explained and individual members of the orchestra illustrated the various instruments. Mr. Damrosch then conducted the orchestra in the march from Meyerbeer's *Le Prophete*; the overture to William Tell, by Rossini; Whispering of the Flowers, by Von Blon; Saint-Saëns' French Military March, and excerpts from Tchaikowsky's Overture 1812. He explained the content of each number so that the children could recognize and interpret the music when it was played.

December 23

Pasquale Taraffo

An intriguing figure is Pasquale Taraffo, guitarist, who gave his premiere at the Gallo Theatre. Mr. Taraffo is unique primarily because of the instrument he plays. It is not a guitar, such as we have been accustomed to see and hear, but an instrument of a guitar nature which has been amplified by the artist for his exclusive use. It combines a plucking system of both guitar and banjo and has what seems to be an unlimited number of strings. This affords greater contrast in tone, allowing a much deeper bass than is possible on the ordinary instrument.

Mr. Taraffo's technic is swift and clean and he achieves many unusual effects; but, unfortunately, a whole concert of this type of music becomes monotonous despite the artist's varied selection of numbers. The fault seems to lie, fundamentally, with the limitation of the possibilities of the instrument as well as a certain nasal twang to its tone. But this is no mean instrument to master and Mr. Taraffo displayed excellent musicianship, a delicacy and balance which are astounding when one stops to consider how little the instrument affords the player.

The program included numbers by Boccherini, Delibes, Schubert, Margutti, Vinas, Tarrega and Albeniz. A very large audience obviously enjoyed him and gave him much applause.

Philharmonic-Symphony

Two familiar works and one not so well known to frequenters of symphony concerts constituted the program which Walter Damrosch conducted at Carnegie Hall on Sunday afternoon. They were Cesar Franck's D minor symphony, the Prelude and Finale from Tristan and Isolde and Andantino and Scherzo from a Debussy quartet. Mr. Damrosch's scholarly reading of the first two works is well known. In the Debussy movements the full rich tone and the delicate execution of the string forces of the orchestra gave much pleasure.

Society of the Friends of Music

Haydn's *The Creation* was repeated by the Society of the Friends of Music in a non-subscription performance at Town Hall last Sunday afternoon. The soloists again were Editha Fleischer, George Meader and Richard Mayr, and Artur Bodanzky conducted the Metropolitan Opera orchestra and the Society's chorus, which is trained by Walter Wohlbe.

Mrs. H. H. A. Beach Honored

When Mrs. H. H. A. Beach sailed from New York on December 10 to spend Christmas and the remainder of the winter in Rome, she took with her memories of the many inspiring tributes paid to her as one of America's foremost woman composers. Her works range widely over the field of symphonic compositions, chamber music, piano pieces, songs and choral music. Mrs. Beach also is a splendid pianist, her appearances in programs of her own compositions having met with ever-increasing appreciation from coast to coast.

In her concerts throughout the South, Mrs. Beach was greeted with great enthusiasm by her listeners. In Atlanta, the Journal referred to "the clarity of her thought," "the adequacy of her technic," and to the "reverence, profundity of feeling and evidence of scholarly attainments" in her playing. Following a recital of her own compositions in Asheville, N. C., under the auspices of the Aeolian Choir, the Asheville Citizen called attention to the genius of Mrs. Beach, both as composer and pianist.

In Washington recently, Mrs. Beach was guest artist at the first of a series of morning musicales at the Washington Club, presented by Rose and Ottilie Sutro. Of this event, the Evening Star wrote: "It was entirely fitting that Mrs. Beach should be chosen as the eminent guest artist for this initial program. Few men composers and even fewer women composers can stand the strain of a 'one-man program.' Mrs. Beach can."

During one week in Chicago, referred to by the press as "Beach week," the Chicago musical organizations paid honor to Mrs. Beach. A program and luncheon were given by the Melodist Club; a program and team by Iota Alpha Chapter of Mu Phi Epsilon National Sorority; Mrs. Beach was guest of honor at a banquet given by Cordon Club and sponsored by the MacDowell Society of American Musicians; a luncheon was given by the International Society for Contemporary Composers, and a reception held at Lyon & Healy's sponsored by the Musicians Club of Women. In addition to the above, Mrs. Beach's composition, *Gaelic Symphony in E minor*, was presented by the Woman's Symphony Orchestra of Chicago, Ebba Sundstrom conducting, at its first concert of the season. Of this performance Herman Devries wrote in the Chicago Evening American: "I was glad to be among the crowd gathered to do homage to our American composer, Mrs. H. H. A. Beach, the greatest living woman composer as well as the greatest among American women writers of music. She does indeed write music, not merely notes. You would agree with me if you had heard her Gaelic Symphony played by the Women's Symphony Orchestra under the lead of Ebba Sundstrom." The following day at the Studebaker Theatre, the Musicians Club of Women presented Mrs. Beach, assisted by club members, in a program of her own compositions, including a string quartet for violin, second violin, viola, cello and piano, two groups of songs, piano pieces and a suite for two pianos.

December 9 was another "red letter day" for Mrs. Beach, for in the morning Dr. David Williams presented her new *Benedicite* at St. Bartholomew's Church, and in the after-

noon, her new cantata, *The Canticle of the Sun*, received a memorable performance.

New York Concert Announcements

Thursday, December 27

MORNING
Charlotte Lund, young people's opera recital, Town Hall.
Plaza Artistic Mornings, Hotel Plaza.

EVENING
Beethoven Association, Town Hall.

Opening of Duncan Dance Festival, Manhattan Opera House.
Philharmonic-Symphony, Carnegie Hall.

Friday, December 28

MORNING
Charlotte Lund, young people's opera recital, Town Hall.

AFTERNOON
Philharmonic-Symphony Society, Carnegie Hall.

La Argentina, dance, Town Hall.

EVENING
Max Schenkman, Carnegie Hall.
Caroline Powers Thomas, violin, Town Hall.

Williams College Musical Clubs, Hotel Roosevelt.

Saturday, December 29

MORNING
Dorothy Gordon, song, Heckscher Theater.

AFTERNOON
Philharmonic-Symphony Society, Carnegie Hall.

Andres Segovia, guitar, Town Hall.

EVENING
Freiheit Singing Society, Carnegie Hall.

Cecilia Guider, song, Town Hall.

Sunday, December 30

AFTERNOON
Philharmonic-Symphony Society, Carnegie Hall.

Bruce Simonds, piano, Town Hall.

Lynwood Farnam, organ, Church of the Holy Communion.

EVENING
Marian Anderson, song, Carnegie Hall.

Josef Martin, piano, John Golden Theater.

Copland-Sessions Concert, Little Theater.

Monday, December 31

EVENING
Lynwood Farnam, organ, Church of the Holy Communion.

New Year's Eve Music Festival, Carnegie Hall.

Tuesday, January 1

EVENING
Rose Zulaian, song, Town Hall.

Wednesday, January 2

EVENING
Mrs. Edwin Franko Goldman, music-dramatologue, Aeolian Hall.

Schubert Memorial, Inc., Carnegie Hall.

Thomas Jacob Hughes, piano, Town Hall.

Musicales For Misericordia Hospital Fund

The fifth year of the Roosevelt Recitals, at the Hotel Roosevelt, has drawn the support and cooperation of an unusually large number of New Yorkers prominent in charitable work. This is due to the fact that this year the recitals will be held for the benefit of Misericordia Hospital, under the patronage of His Eminence Patrick Cardinal Hayes. They will be held fortnightly on Friday mornings beginning January 18 and concluding on March 15. Headquarters have been established for the recitals at 220 West 42nd Street.

Monsignors John F. Brady, John P. Chidwick and Michael J. Lavelle, with Dr. Alexander H. Schmitt, president of the Medical Board, are among the more prominent hospital authorities interested in the recitals. They are receiving the support of an unusually large number of leading persons to whom the humanitarian work of the Misericordia Hospital has made its appeal. The funds raised through the recitals will particularly aid the work of rehabilitation being done for unmarried mothers.

Members of the Honorary Committee of the hospital have given their support to the recitals. They include Mrs. Walter A. Burke (chairwoman), Lady Margaret Armstrong, Mrs. Henry Clews, Mrs. James B. Clews, Mrs. James P. Donahue, Victor J. Dowling, Mrs. Ernest Fahnestock, Mrs. Michael Gavin, Mrs. Thomas Gillespie, Mrs. Bernard Gimbel, Mrs. Henry Heide, Jr., George MacDonald, Mrs. Margaret McAleenan, Mrs. Patrick McGovern, Mrs. Thomas J. Mumford, Condé Nast, Mrs. Michael E. Paterno, Walter W. Price, Mrs. John J. Raskob, Mrs. Adolph Spreckels and Mrs. Graham Fair Vanderbilt.

The Roosevelt Recitals have been placed under the artistic direction of Rhea Silberta. For the first recital, on January 18, the committee has obtained Maria Kurenko, soprano; Paul Althouse, tenor, and Leonora Cortez, pianist. On February 1, Toscha Seidel, violinist; John Carroll, baritone, and Angna Enters, dancer, will appear. Elisabeth Rethberg, soprano, will give the program on February 15. The program on March 1 will be given by a Metropolitan Opera quartet, composed of Nannette Guilford, William Gustafson, Dorothea Flexer and Rafaelo Diaz.

The concluding recital, on March 15, will have Kathryn Meisle, soprano; Alexander Kisselburgh, baritone, and the Stringwood Ensemble, composed of Josef Stopak, Alexander and Michael Cores and Abraham Borodkin. Solon Alberti will be accompanist for the recitals.

Institute of Musical Art Recitals

Recent recitals at the Institute of Musical Art were those of December 15, morning and afternoon. The first was a Christmas recital of the Preparatory Center Department, with orchestra music, Christmas carols, Dalcroze Eurythmics, piano solos, violin trio, etc.; the afternoon concert was the third in a series of artist-recitals, this one given by James Friskin. The fourth artist recital was given on December 19 by Evsei Belousoff, assisted by Emanuel Bay.

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PUTTING 'LL INTO THE CELLO

What to Play and Why

BY ALFRED WALLENSTEIN

(First Cellist of the Chicago Symphony Orchestra)

Ever since my dad offered me my choice between a bicycle and a cello, and I chose the latter, I have nursed a growing resentment at the Quaker-like enthusiasm displayed toward this viol by the public. It is the greatest stringed instrument. I know. I play it. What irritates me is not that more do not play it, but that more do not love it. So, as the time has come for speech, there will be speech. The petted darlings of the fiddle probably will sneer, and the heroes of the keyboard; but, leaving these worthies to their exploitation of the stunted offspring of the bigger viols and to their synthetic ivories, I suggest to you that the fault lies not in their competition, but in the ignorance, the laziness, and the misrepresentation of the cellists themselves, and of the composers.

The ignorance is on the public's side, for the cellists and the composers have been lazy, and conservative, and sometimes ignorant. Few composers have found out what the instrument really can do, and fewer cellists have tried to explain its capabilities. Also, misrepresentation has done its part, by slovenly technical inadequacy, by the devotion of programs to one or the other narrow styles of music, by selfish refusal to consider the discerning public, which has to be considered.

It is in the career of Fritz Kreisler that I found the solution of my puzzle. His success is the fruit not only of his superb technic and his scholarship. It is due in some measure to the wisdom of his program making.

Let me say, to forestall the inevitable retort of the chin-fiddle wowers, that I consider Mr. Casals' technic the equal of Mr. Kreisler's, which opinion, I believe the latter shares. A few such technics are possessed by a few cellists of today. Good old Dragonetti of the double bass must have had such a machinery, and, possibly, some Buddhist brother in a far-off temple still plays the ancestor of my cello in the manner of 5000 B. C. and with technic of a Popper.

But that is a matter for another speech. . . . And we are devoted to the subject of the existing literature, and the success Mr. Kreisler made with what there was in his corner of the pantry. The eminent Austrian first came over in a season when I was concerned mainly with "all-day suckers." I do not recall much as to his programs, but I have the very vivid report of certain long-remembered critics of the day. And I understand that Mr. Kreisler ended his first season in a gloom of uncertainty as to the degree of success he had succeeded in making here.

The next visit, however, it was a new Kreisler as to his programs. The consecrated, somewhat stuffy, and aggressively respectable masterworks with which he had made his first bid for favor were replaced, not by "best-sellers," but by very crafty combinations of what we might call "debonair music." In those programs were ultra-classics, classics, present-day standbys, novelties of vigor and charm. And the change that had come over his programs, touched another aspect of his great art—his imagination. For, where he had been loyal and subservient, in so far as a born virtuoso can be subservient to the tradition which crystallizes around any masterpiece, he returned freed from those bonds. The programs he played stimulated his instinctive artistry, gave them the glamour of a freshened imagination, on which there was no restraint of tradition. Add to this his scholarship, his technic, his exquisite tone, and the mystery was a mystery no longer. He had compounded his art with wisdom and showmanship.

Now there exists for the cello just such a literature as that upon which Mr. Kreisler drew at that time. His researches may have assisted the muse . . . sort of prompted the lady, at times. But he brought out these tearing little beauties of an earlier epoch, scrubbed up their faces and tied on a ribbon, and they became glorious, even in an age of premeditated beauty.

It is all right for the virtuoso cellist to confine himself to the four accepted, and acceptable, concertos of the present-day repertory—the Saint-Saëns, the Lalo, the Dvorak, and the Haydn. But this eminent respectability has gained no friends for the instrument itself. Tradition is good, but an out-growing art is of more value than an ingrowing tradition.

One man there was who came to this country with the ready setting for a great revival of interest in the cello and its literature. He came heralded as the greatest of the generation. One touch of such showmanship as his confrere of the violin had displayed, added to his marvellous gifts,

would have restored the balance of the public's favor toward the stringed instruments. But the full-throated cello gained nothing against its over-ballyhooed little sister, the fiddle, or its homely little brother, the viola.

Serene art, it was: selfless, perfect, it sent its cellist-hearers away with marvel in their souls; it sent its general audience away sizzling with admiration, but of rapture and enthusiasm, there was not enough. After all, there should be some pleasure as one of the fruits of art.

But I do not mean to suggest that there is virtue only in the classics, or in such works as Bloch's fine Schelomo, or Caplet's Epiphany, or that most significant of all latter-day works for the cello, the Kodaly sonata. There is no virtue in any one style. Notes set down in the days of knee-breeches, like these pages of our own day, are merely the vehicle of the interpreter's fantasy. Both, mixed with such things as the Dance of the Green Devil, Casado's little piece which parallels Kreisler's Tambourin Chinois in its effectiveness, though without any great ex-

MARION TALLEY



Direction
George Engles
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actions on the hearer's receptivity, are needed for the well-rounded program.

I submit a tried and tested group of direct appeal to the average audience, the sort of thing which falls gratefully on the ear after a classic sonata. Schubert's Allegretto grazioso is first; Ibert's Bajo la Mesa, Debussy's La Fille aux Cheveux d'Lin; and an Introduction and Polonaise by Cassadesus complete it. Even a professional music critic has been known to show interest in this group.

This selection is frankly for a purpose. Three of the numbers are transcriptions. And why not? They, I repeat, are for a purpose. That purpose is the leaving of some pleasing impression in the minds of those who are not especially interested in the correct form of the sixteenth century trill, or in the number of sour and involved melodies which can be played on two strings simultaneously.

After all, why not transcriptions? Our latter-day composers have not given us any too great amount of real beauty of thought, with beauty of background, with the sincerity which stirs up the imagination and ignores the fads of the moment. And without such material, what has the interpreting artist left? This is the point at which the transcription enters as a saving help. What if there be barriers between our idiom and another idiom, so long as the beauty is available in its essentials?

The cello, it seems to me, is suffering from a lack of good judgment on the part of its players. Technic and musicianship are not enough: sense is needed. With what we have in the way of literature, we have enough to make good the cause. If we find ourselves, as concert-giving cellists, popular only with ourselves, we have ourselves to thank, solely. As to the sins of the composers, whether rooted in ignorance or in despair of our showmanship, I may deliver myself of another speech some day. I feel the

impulse. Also, it might be of interest to consider the seductive vista opened to us by the very modern advances in technic and the newest developments in composition. For, that the old systematized ways are surpassed far, whether for good or evil, is not to be denied. And the possibilities are fascinating.

Commendation for Mary Miller Mount

Mary Miller Mount frequently receives letters of commendation from artists she has accompanied in recital. One of these recent tributes was from Paul Leyssac, who wrote to her in part as follows: "I was going to write you to thank you for the wonderful way in which you played for me the other day. You understand that art so thoroughly and you make the music help the speaker instead of killing him, as most people do who have no understanding of the unity of words and music."

Among the recent engagements fulfilled by Mrs. Mount were three appearances at Beaver College, Pa., and one each at the New Century Club and the Penn Athletic Club. Other recent and forthcoming engagements are as follows: December 5, Doylestown, Pa.; 16, Benjamin Franklin Hotel, Philadelphia; 18, Philomusian Club, Philadelphia January 3, Glenside, Pa.; 11, Bala, Pa.; 23, Oak Lane, Pa.; 28, Phoenixville, Pa.; 29, Germantown, Pa.; February 12, Lansdowne, Pa.; 27, Media, Pa.; March 5, Chester, Pa.; 14, Philadelphia; 27, Ambler, Pa.; April 17, two-piano recital with Elizabeth Gest in Norristown, and another appearance for Mrs. Mount in Norristown on May 7.

Mrs. Mount's pupils are also active. Elwood Weiser, baritone, and Violet Crandall, pianist, gave a joint recital at the College Club in Philadelphia on December 3. Another pupil, Miss Cianci, is appearing in two recitals, January 7 and 16, in Philadelphia.

Yolanda Mero, Composer

Yolanda Mero played her Capriccio Ungarese recently with the St. Louis Orchestra, making a favorable impression with the audience as well as with the press. The St. Louis Globe-Democrat found the work an admirable vehicle for her pianism. "This little woman," says the same paper, "has the power of a mailed fist and the velvet touch of a lion's paw. Clear, crisp and clean is her fingering, and few there are who can evoke a tone that so superbly sings. She possesses a stunning velocity, a true Lisztian brilliance at the keyboard." The Times says: "Mme. Mero is now, without doubt, the outstanding pianist of the gentler sex. She gave an astonishing exhibition of virile and brilliant pianism. There is nothing in the way of technic that gives her the least concern. She has a power that surpasses anything we have heard from a woman pianist, and the audience was aroused to a high pitch of enthusiasm before the artist was half through her number."

Encore After Encore for Althouse

"Vivid as a sunset—melodious as evening chimes—the program sung by Paul Althouse was exquisitely beautiful." Such was the comment in a review of Althouse's recent recital in Springfield, Mo., opening the concert series at Drury College. "The audience enjoyed every minute of the recital—the ringing applause proved that. In every type of song the singer demonstrated a voice of lovely quality, flexibility and volume," said the Daily News. The Leader stated: "The audience insistently called for encores and brought the singer back to the stage again and again. He sang in a voice clear and fresh and full of feeling."

Althouse is now on tour through the middle West and later this month will sing in the Ninth Symphony with the Boston Symphony Orchestra, and also in Die Meistersinger with the Philadelphia Civic Opera, among other engagements.

"Sincere Appreciation" for Marian Anderson

Splendid press reports continue to be received relative to Marian Anderson's concert tour. The appreciation of the audience which heard her at Salisbury, N. C., is evident from the accompanying pertinent remarks culled from the Salisbury Post: "She has a resonant and powerful contralto voice of wide range, and her technic is unusually good . . . There is a sweetness about the singing of Marian Anderson which makes her interpretations doubly enjoyable. Her gorgeous tones are produced with no apparent effort; the organ is naturally flexible, and it has been beautifully trained. She may be assured of a sincere appreciation whenever she comes to Salisbury."

Alice Landolt in Vienna

On November 29 the well known pianist, Alice Landolt, gave her annual Vienna recital. She played works of Liszt, Brahms, Saint-Saëns and Chopin with great success and had a large audience which demanded many encores.

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Marie Schneider-Staack, Concert Pianist and Teacher

With the influx of musicians caused by adverse conditions prevalent in Europe after the world war came Marie Schneider, a gifted pianist from Cologne, whose prominence on the German concert stage was such as to prompt the well-known musical writer and critic, Walter Niemann, to make special mention of her in his book entitled *Masters of the Piano*.

Mme. Schneider-Staack (since coming to America the pianist married Mr. Richard Staack) is a member of a well-known musical family of Cologne. Her father was an excellent theoretician and performer on the piano, violin and cello. From him she received her first musical instruction. Later she graduated from the Cologne Conservatory, where she studied piano under the eminent Isidor Seiss. Then she



MME MARIE SCHNEIDER-STAACK

went to Leschetitzky, from whom she received an enthusiastic written endorsement at the end of her studies with him, which covered three years.

Mme. Staack's first appearance in America was at a concert given in Jersey City for the benefit of the German Child Feeding Campaign. On the program with her were Mme. Johanna Gadske and Leo Schulz. With a ripe experience in teaching, gained at the Eberhardt Conservatory in the German university city of Bonn and at the Brooklyn Conservatory of Music, she is now teaching at her own studios in New York and Teaneck, N. J.

The status of Mme. Schneider-Staack as a concert pianist can be estimated from the following notice which appeared (among many others) in the *Tageblatt* of Cologne after an appearance there with orchestra: "The artist played Tschaiakowsky's B flat minor concerto. She presides over a finished technique, and her pianism is distinguished by fine tone coloring, a singing legato and abundant feeling. One can listen to her with the comfortable feeling that nothing untoward can happen. She was at all times in musicianly accord with the orchestra."

At about the same time, 1921, the *Merkur* (Minister) said of the pianist: "This artist has a touch which is characterized by masculine vigor, and a sure and purling technique; her interpretations give evidence of the highest musical intelligence. Her finished performance elicited the most enthusiastic applause."

Southwick Presents Professional Pupils

Frederick Southwick, baritone and teacher, gave the first tea of the season at his New York studio on December 8, at which time he introduced a number of pupils to about eighty guests. Mabel Holten, contralto, sang *Lungi dal caro bene*, Secchi; Little Silver Ring, Chaminade, and My Heart Ever Faithful, Bach. Irwin Nelson and Eameso Van Uhssing were heard in the famous duet from *La Forza del Destino*, and Mary Horneman, soprano, sang *Lully's Bois Epas*, Freeberg's *A Golden Sun* and the *Schumann Weidmung*. Two leading members of the Rain and Shine company also participated in the program, Vance Eastland, bass, presenting *Lehn deine Wang* by Jensen and an arrangement of Kipling's *Boots* by Fehier, and Clarke Brenner, tenor, singing *If With all Your Hearts*, Mendelssohn, and Homer's *Dearest*. The vocal program closed with two duets by Gladys and Ester Latterell, Hildach's *Passage Birds Farewell* and *They Shall Hunger No More*, from the *Holy City*.

Pauline Penelope Powers, a piano pupil of John Holden Cuvellier, played two groups of solos during the afternoon, and her mother, Mrs. James Henry Powers, announced her engagement to John Markle II, nephew of John Markle, the philanthropist.

Soon after the holidays Mr. Southwick will present another group of professional pupils in a formal recital.

Beatrice Harrison Coming to America

Beatrice Harrison will make a short visit to the United States this season, and immediately upon her arrival in New York will appear at the Guild Theater on the evening of January 6. Other engagements will follow, including appearances at the Barbizon, New York; Atlantic City, N. J.; Washington, D. C.; Richmond, Va.; Easton and Philadelphia, Pa., and an orchestra appearance in New York. She will return to Great Britain for her tour of Scotland in February.

Baer Wins Pittsburgh Success

December 4 Frederic Baer sang Wolf-Ferrari's *La Vita Nuova* with the Pittsburgh, Pa., Mendelssohn Choir and won noteworthy acclaim, some press clippings reading in part as follows: "Mr. Baer sang with unusual distinction" . . . his voice was extremely sympathetic, his declamation and splendid diction full of poetry. He is a most in-

telligent singer; we shall welcome his return." (J. Fred Lissfelt, *Sun Telegraph*); "He proved highly effective . . . tenderly expressive . . . his diction was perfect, enunciation as clear as a bell, whether in pianissimo or more tense measures . . . he has fine dramatic quality, which lacks neither in power nor resonance, . . . his dynamics were excellent." (William R. Mitchell, *Pittsburgh Press*); "At all times admirable. His parlando passages and mezza voce phrases were noteworthy contributions . . . he was one of the best baritones who have come here." (Harvey Gaul, *Pittsburgh Post-Gazette*).

Bachaus a Musician First and Technician Afterwards

It is interesting to observe how London critics have at last become sufficiently accustomed to the dazzle of Wilhelm Bachaus' technique to be able to perceive through it the deep musicality that guides every note. A proof of this new attitude is to be found in the latest criticisms which either ignore his technical equipment altogether or mention it only in passing. The three following excerpts are typical examples:

"To step into the Grottrian Hall, where Bachaus was giving, for the Pianoforte Society, the program of Schubert's piano music that he is to play, ere long, in Vienna, was like entering a new world—or rather an old and well-loved one. I arrived when he was beginning the two Impromptus, in F minor (op. 142, Nos. 1 and 4). Most obviously he was delighted with his task. Behind the supple finger-technic, the delicate gradations of tone, so produced as to offer no violence to the pianoforte, was the clear and orderly thinking, just flushed with excitement in face of sheer beauty, that becomes Schubert's genius. . . ." (*Sunday Times*, November 11, 1928.)

"Bachaus provided a feat for Beethoven lovers at Grottrian Hall by the performance of five of the composer's sonatas, which he interpreted with a clearness and understanding that so distinguish his readings. Particularly interesting was his rendering of the Sonata in G, Op. 31, No. 1, which is seldom heard in public." (*The Referee*, October 21, 1928.)

"This pianist's attitude is eminently and unaffectedly masculine, which excludes anything approaching a sentimental touch to purely lyrical passages such as that of the first movement of the 'Moonlight' sonata of Beethoven, and of Liszt's 'Dream of Love,' No. 3, apart from the decorations. It puts into Chopin a backbone that so many are prone to forget. . . . Even more impressive than an admittedly radiant conception of the 'Moonlight' sonata was the pianist's application of his wonderful technical powers to that fantasia in which Schubert develops the tune of his 'Wanderer' song symphonically. Here Bachaus brought off majestically a design to treat the piano orchestra and he seconded it by an enthusiastically accepted reading of Dohnanyi's version of Delibes' 'Naila' waltz. This, in the hands of Bachaus was a perfect riot of gorgeous carnival color, but a riot perfectly controlled." (*Yorkshire Observer Budget*, November 3, 1928.)

Concert Management Annie Friedberg Notes

Myra Hess, pianist, has a full schedule of engagements awaiting her on her arrival in America on January 1. These include appearances in Boston, Wellesley and Greenfield, Mass.; New York, Dobbs Ferry, Rochester and Cooperstown, N. Y.; Louisville, Ky.; Birmingham, Ala.; Chickasha and Oklahoma City, Okla.; Washington, D. C.; Hartford, Conn.; Summit, Princeton and New Brunswick, N. J.; Lincoln, Neb.; Columbia, St. Louis, Kansas City, Mo.; Dayton, Cleveland, Cincinnati, and Oberlin, Ohio; Lynchburg, Va.; Detroit, Mich.; St. Mary of the Woods and Indianapolis, Ind.; Mt. Vernon, Ia.; Chicago, Ill., and Milwaukee and Euclaire, Wis.

Yelley d'Aranyi, Hungarian violinist, who also arrives January 1, is booked to appear in Boston, Springfield, Cincinnati, Buffalo, Washington, New York, Lake Grove (L. I.), Chicago, Ann Arbor, Hanover (N. H.), Wellesley (Mass.) and Boston. Miss d'Aranyi has often been taken for a Spaniard due to her dark complexion and black eyes, and her picturesque mode of dressing. This is inherited from her mother who was of a noble Spanish family. Miss d'Aranyi has concertized a great deal in the land of castanets and tangos and wears a special decoration, the Isabella Cross and pin.

Rene Maison, tenor of the Chicago Civic Opera Company, began his operatic career only six years ago at the Opera Comique, Paris. He then went to Monte Carlo for three years and last year joined the Chicago company. He also has been heard with the San Francisco and Los Angeles opera organizations. After his present opera season, Mr. Maison will be heard in concert.

Salzedo Returns from Extensive Tour

Carlos Salzedo, as recitalist and with the Salzedo Harp Ensemble, has returned from an extensive tour, appearing in Texas, Louisiana, Florida, Alabama, Tennessee, Ohio and Kentucky, after having played in Winnipeg in recital and in Toronto with the Ensemble. Salzedo's orchestral appearances this fall were with the Springfield (Illinois) Symphony and with the Cincinnati Symphony Orchestra, on the latter occasion playing his own concerto for harp and seven wind instruments under Fritz Reiner's leadership. On December 16 the Salzedo Harp Ensemble contributed to the program of the Annual Ladies' Evening of the "Bohemians." The Ensemble is composed of Carlos Salzedo, Lucile Lawrence, premiere harpist; Marietta Bitter, second harpist; Grace Weymer and Eleanor Shaffner, first harps, and Thurema Sokol and Carolin Howell, second harps.

May Stone Studio Notes

Hazel Price was engaged by the Grand Opera Festival Company to sing *Gilda* and *Lucia* in Providence, R. I., on December 7 and December 11 at the Providence Opera House. According to press reports she scored a tremendous success.

Nadia Fedora, contralto, has been reengaged to sing for the Vitaphone and has gone to Camden, N. J., for that purpose. Mme. Fedora was obliged to cancel an engagement with the Puccini Grand Opera Company in Newark owing to conflicting dates.

Both of the foregoing artists study at the New York studio of May Stone.



MYRA HESS

In Three Months' Concert Tour of America 1929

January	5th	Boston, Mass.
	8th	New York, N. Y.
	11th	Louisville, Ky.
	15th	Birmingham, Ala.
	18th	Chickasha, Okla.
	19th	Oklahoma City, Okla.
February	23rd	Washington, D. C.
	25th	Hartford, Conn.
	1st	Dobbs Ferry, N. Y.
	2nd	Summit, N. J.
	6th	Princeton, N. J.
	8th	Rochester, N. Y.
March	13th	New Brunswick, N. J.
	18th	Lincoln, Neb.
	19th	Columbia, Mo.
	22nd	St. Louis, Mo.
	23rd	St. Louis, Mo.
	25th	Dayton, O.
April	28th	Wellesley, Mass.
	1st	Greenfield, Mass.
	2nd	Boston, Mass.
	5th	Lynchburg, Va.
	7th	Cleveland, O.
	8th	Cleveland, O.
	9th	Detroit, Mich.
	12th	Kansas City, Mo.
	15th	Cincinnati, O.
	16th	Cincinnati, O.
	19th	Oberlin, O.
	21st	St. Mary-of-the-Woods, Ind.
	24th	Indianapolis, Ind.
	28th	Mt. Vernon, Ia.
	31st	Chicago, Ill.
	2nd	Milwaukee, Wis.
	3rd	Eau Claire, Wis.
	6th	New York, N. Y.
	9th	Cooperstown, N. Y.

Bookings Season 1930

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Syracuse University Chorus Gives Faust

Shavitch Conducts Symphony at Fifth Subscription Concert—Horowitz Creates "Sensation"—Other Artists Also Thoroughly Enjoyed

SYRACUSE, N. Y.—Again Syracuse has had a large number of exceptionally fine concerts, during the past two weeks. On December 5 three members of the College of Fine Arts faculty (Helen Riddell, soprano; Hazel Jean Kirk, violinist, and George Mullinger, pianist) gave a recital for the Morning Musical at the Strand Theatre. These three teachers again demonstrated the high artistic quality of performance shown always by members of the college music faculty.

December 7 Paul Althouse, tenor, and Anton Rovinsky, pianist, gave the third concert of the Recital Commission series. Their program was an interesting one and was well played.

December 11, Vladimir Horowitz, new to Syracuse music lovers, gave the second evening recital of the Morning Musicals. To say that his playing created a sensation would be a mild statement. No pianist in the last five years has been given such an ovation by Syracuse audiences. He was recalled time and time again and was forced to add a number of encores to his program. Mr. Horowitz deserved all of the applause given him. He is a really great artist, technically, musically and temperamentally.

The Syracuse University Chorus, under Howard Lyman, presented the opera Faust in concert form, December 13. The soloists were (Faust) Robert Elwyn, (Marguerite) Jeannette Vreeland, (Mephistopheles) Raymond Hunter, (Valentine and Wagner) Raymond Koch, (Siebel) Doris Doe. The chorus of 180 voices was by far the best the university has ever had. There was a firmness of attack, a resonance and solidity of tone and a finish in phrasing worthy of a chorus of much more experience. A university chorus must be constantly changing in its personnel, as the students come and go. This in no way interfered with the fine singing of the chorus on that evening. The soloists with one exception were most successful in the presentation of their parts. Unfortunately Mr. Hunter, the bass, was suffering from a very bad case of laryngitis which made it very difficult for him to present the sardonic nature of Mephisto. Miss Vreeland's beautiful soprano voice, exceptionally fine phrasing and fine spirit of singing were again in evidence. Although suffering from a slight cold Robert Elwyn was very effective in his role of Faust. Raymond Koch, a former member of the American Opera Company, was entirely at home in the role of Valentine and gave an exceptionally fine interpretation of the young soldier brother. Doris Doe, who has sung in Syracuse several times before, again won the hearts of her friends by her artistic singing. The auditorium was packed to capacity and over 200 people were turned away. The university sadly needs a larger auditorium in order to accommodate the crowds who wish to attend its larger musical affairs.

The Syracuse Symphony Orchestra, conducted by Vladimir Shavitch, gave its fifth subscription concert on December 15, with Edward Johnson of the Metropolitan Opera Company as soloist. Mr. Johnson is an artist through and through. Not only is his voice beautiful, but he also has real musicianship and great intelligence. It was most interesting to listen to the two styles of singing he demonstrated in his Air from Andre Chenier and in Lohengrin's Narrative. He was recalled at least a half dozen times after each air and at the close of the program was finally forced to sing again. The principal orchestral numbers were Daphnis and Chloe by Ravel and the Capriccio Espagnol by Rimsky-Korsakoff. For the first number the College of Fine Arts furnished sixteen voices under the direction of Professor Earl Stout. The orchestra itself is improving with each concert. Either of these numbers would have been impossible for the orchestra two years ago. They now play such music with a verve and a finish that is most heartening to those who are supporting the orchestra. Mr. Shavitch is to be congratulated upon the fine playing of his orchestra.

Brooklyn Morning Choral's Winter Concert

The tenth annual winter concert of the Brooklyn Morning Choral, Herbert S. Sammond, conductor, given at the Academy of Music, brought the sixty women singers into prominence in a program of delightful components. There were classic and modern numbers by Cadman, Ware, Cornelius and others, sung by the Choral with beauty of tone and refinement, incidental solos being sung by capable club members, Mesdames L. H. Bump, Marion Devoy, H. C. Tysen and Witcover. The Fairy Pipers was so much liked that it had to be repeated. O Holy Night appropriately closed the concert. The soloist was Ifor Thomas, tenor, who was successful in his singing of classic and modern songs, pleasing especially with Conductor Sammond's own new song, To Her Memory, a love-song of wide sweep and effectiveness, sung for the first time and warmly applauded. Minabel Hunt was a capable club accompanist, and Frances Williams played for Mr. Thomas.

Goossens' Detroit Success

The appearance of Eugene Goossens as guest conductor with the Detroit Symphony Orchestra in Detroit recently evoked particularly enthusiastic comment from the critics of all three of the Detroit newspapers. In the Detroit News, Russell McLaughlin wrote: "There is no doubt about the

big impression he made. His conducting reveals him a profoundly studied orchestral musician." Ralph Holmes wrote in the Detroit Times: "An electric personality took charge of the affairs of the orchestra and succeeded in thrilling some of us as we haven't been musically thrilled for quite a while. He had the men keyed to a high pitch of intensity. Never have they played at such sustained speed as under this urgent baton; seldom have they found themselves lashed to such frantic frenzies. And they acted as though they liked it." The third critic, Charlotte M. Tarsney, in the Detroit Free Press, had the following to say: "Goossens is forceful and very dramatic in style. He has a magnetic personality, a vivid imagination and the faculty to keep orchestra and audience keenly alert."

Bruno Huhn Gives Musicale and Supper

Bruno Huhn gave a musicale and supper at his New York studio on December 6 before a distinguished gathering of notables from the musical and social circles of the metropolis. The following thoroughly enjoyable program was presented for the guests: Lines from Omar Khayyam (Victor Harris), Francis Rogers, accompanied by the composer; Charming Chloe (Edward German), 'Twas April (Ethelbert Nevin), A Broken Song and Back to Ireland (Bruno Huhn), Francis Rogers; Constancy (Hubi-Newcomb) and Neath the Apple Trees (Bruno Huhn), Edith Goold, soprano; Summer Changes, Echoes and The Great Farewell (Bruno Huhn), Mrs. Fannin Charske, mezzo-contralto; Ships That Pass in the Night (Bruno Huhn), Mrs. Charske and Mr. Rogers; The Hunt (Bruno Huhn), Mrs. Goold and Mr. Rogers; and Mrs. Francis Rogers and Montague Glass gave monologues.

Mr. Huhn's guests on this occasion included Mr. and Mrs. Edward Payson Hatch, Barbara Hatch, Mrs. George Perry Dixon, Mr. and Mrs. Marshall Kernochan, Frank P. Furlong, Dr. and Mrs. John W. Draper, Countess Malroy, Mr. and Mrs. Miles Charlock, Mr. and Mrs. Fanning Charske, Mr. and Mrs. Arthur Winslow Jones, Mrs. Frederick Perry, Mrs. Rufus King, Mr. and Mrs. L. H. Morris, Mrs. Carl Akely, Mr. and Mrs. Enrico Squadra, Rozzi Varady, Mr. and Mrs. R. H. Ebling, Jeannette O'Connor, Henry Mueller, Edith Osborne, Mr. and Mrs. Edwin Rice, Mrs. Middleton Borland, Cecil Arden, Mr. and Mrs. Fine and Miss Fine, Montague Glass, Edith Goold, Victor Harris, Mrs. Arthur Jones and Arthur Jones, Jr., Florence Meserve, Mrs. Eberhardt Lueder, Mrs. Henry Mann, Mrs. H. C. McKnight, Mr. and Mrs. Francis Rogers, and Miss Dorothy Gundy.

Leading Violinists Praise Barmas' Book on Technic

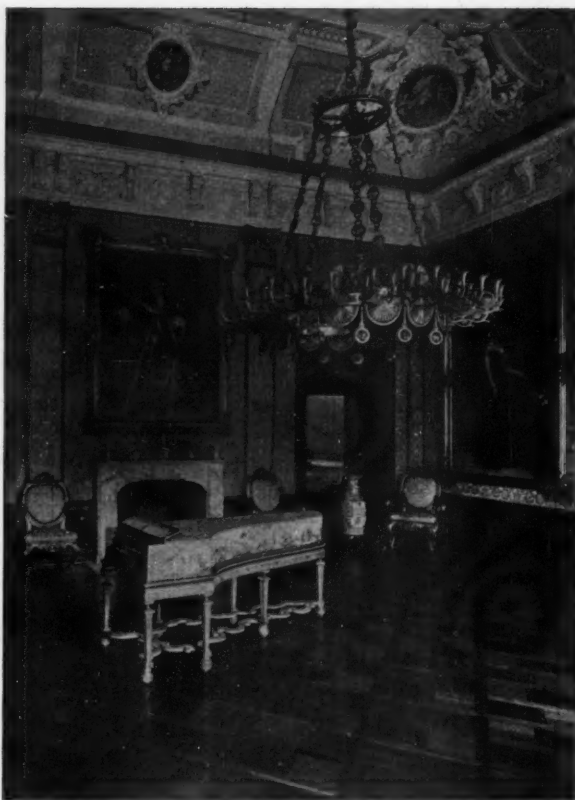
Widespread interest has been created by Issay Barmas' book, The Solution of the Problem of Violin Technic. Testimonials have poured in from all sides and it will be



ISSAY BARMAS

interesting to American violinists to see what some of the leaders of their profession say about it.

Lucien Capet, of Paris, among others, writes: "It is a



A MUSIC ROOM IN CHARLOTTENBURG CASTLE where the German Institute of Music for Foreigners will be held next summer.

very valuable work and of great importance to all violinists." Professor Willy Hess, late of the State High School for Music in Berlin and newly-appointed professor of violin at the new Institute of Music for Foreigners in Charlottenburg, is equally delighted. He says:

"I have read your work with the deepest interest and am pleased to assure you that, to my idea, it is an important acquisition to the literature of violin studies. I think that one of its chief qualities is the clear and concise way in which you have made us understand all these important ideas so well. In one word: for teachers and pupils it is an excellent aid which I recommend very warmly to all my colleagues and on which I congratulate you heartily."

Another fine testimony comes from Professor T. Marak, first violin teacher at the Prague Conservatory: "Your book is an absolutely prominent work. What I particularly appreciate about it is that it shows the student the only right way in the most natural and comprehensible manner, without the unnecessary and exaggerated analyzing, which usually neither the teacher nor the student understands or even reads."

Henri Marteau, too, is enthusiastic: "My dear Colleague, I have read your excellent work with the greatest pleasure. I do not doubt for a moment that it will have great success among teachers and pupils. You express everything so clearly and all you say is concise and true."

Perhaps the most enthusiastic commendation comes from Gustav Havemann, of the well known Havemann Quartet: "Dear Professor Barmas: That you have illustrated the free and easy manner of violin playing in such a concise and intelligible way gives me much pleasure, on behalf of the violinistic world. I am absolutely at one with you and can only wish your work a very large circulation. With kind regards, Yours truly, Professor Gustav Havemann."

d'Aranyi and Hess Sail for America

Yelly d'Aranyi, violinist, and Myra Hess, pianist, sailed for America on the Baltic on December 22 and will arrive in New York about the first of the new year. These two artists are great friends and travel and play together whenever opportunity permits. They will be heard in several joint recitals while in America. Miss d'Aranyi is a favorite with conductors, having made many appearances in London with Sir Henry Wood, Sir Thomas Beecham and Sir Hamilton Harty. Her playing also has inspired composers to write special works for her—Ravel his Tzigane, Bartok his two sonatas, and Vaughan Williams his new violin concerto, which Miss d'Aranyi will introduce in this country at Chicago February 15 and 16. Her first recital is scheduled for Boston, January 14.

Miss Hess has a heavily booked season, beginning January 5, in Boston. Other January dates are New York, 8; Louisville, 11; Birmingham, 15; Chickasha, 18; Oklahoma City, 19; Washington, 23; Hartford 15.

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The Jewess Fails to Impress Chicagoans

Halevy Work Given First Performance of Season—Other Offerings

CHICAGO.—Among the performances of the seventh week of the Chicago Civic Opera Company's season there were two premieres for the season and the last subscription performance this season of Moussorgsky's spectacular music drama, Boris Godunoff. The remainder of the program consisted of works that have met with success at previous presentations.

DIE WALKUERE, DECEMBER 16 (MATINEE)

The week began with the Sunday matinee performance of Wagner's Die Walkure, a repetition with the same cast that gave it such a fine presentation at its first performance this season. Polacco was at the helm.

LAKME, DECEMBER 17

A second performance of Lakme was the attraction for Monday evening, when Alice Mock repeated her success of last week and Tito Schipa was as delectable as ever as Gerald.

Charles Lauwers again proved his versatility with the baton, leading a performance that called only for words of praise.

TALES OF HOFFMAN, DECEMBER 18

The Tales of Hoffman, which was recently produced in striking new settings, was given again on Tuesday evening with Vanni-Marcoux as the evil one in four guises; Rene Maison as Hoffman; Marion Claire and Helen Freund as the loves of Hoffman, insuring an enjoyable evening.

THE JEWESS, DECEMBER 19

First performance this season of Halevy's The Jewess with a new Rachel, a new Princess Eudossia, and a revised setting for the third act failed to classify among the great performances of the season. Halevy's opera is not one of the greatest ever written, and a mediocre performance of it makes one wonder more than ever why it has not been relegated to repose in the archives of yester year.

To begin with, Frida Leider upset the homogeneity of the performance from the first by singing the leading role of Rachel in French, while every one else sang in Italian, save Jose Mojica, who as Prince Leopold sang to Rachel in French and to others in the cast in Italian. Perhaps Mme. Leider is of the belief that opera should be sung in the original tongue in which it was written, but in Chicago we are accustomed to the Italian version. Mme. Leider's voice is well suited to Wagnerian roles, the declamatory singing of which she accomplishes as the fine artist that she is; but she seemed less at home in the Halevy opera. True, the declamatory passages were remarkably well executed, but where the score required singing of a purely lyric line, she was not equal to it; yet her impersonation was earnest and intelligent and her beautiful voice was the subject of admiration. Perhaps the German artist was less at ease because of singing in French.

Charles Marshall assumed the role of Eleazar, giving his familiar portrayal of a part he has made his own.

Alice Mock made a pretty Princess and voiced the part

I See That

Hope Hampton, well-known screen actress, made her operatic debut with the Philadelphia Civic Opera Company and was acclaimed "a second Talley."

Maria Koussevitzky, soprano, recently appeared in two novelties in Philadelphia, Rubinstein's Demon, and Manusk's Verbum Nobile.

Furtwängler is to remain in Berlin as conductor of the Philharmonic Orchestra.

Handel's Hercules, in spite of judicious cutting, failed to please Londoners.

Elena Gerhardt is to open a school for singing in Leipzig. Pablo Casals has won praise in his new role of conductor. A new prize winning opera Il Gobbo del Califo, by Franco Casavola, is to have a premiere at the Royal Opera House in Milan.

London's approval of Lhevinne is satisfyingly complete. Alfred Wallenstein, first cellist of the Chicago Symphony Orchestra, makes an interesting plea for that instrument.

Jan Smetelin has scored sensationally in Sweden. An interesting analysis of Godowsky's Java Suite is printed in this issue of the MUSICAL COURIER.

Maazel was cheered in Paris.

A new conductor in London is Emil Cooper, late of the Imperial Opera in Petrograd.

Lea Luboshutz won high praise as soloist with the Boston Symphony Orchestra.

Frank V. Van der Stucken is preparing to receive pupils in the art of which he is such a past master—the art of conducting.

A gold medal was presented Elisabeth Rethberg by the Guild of Vocal Teachers, Anna E. Ziegler, president.

Leon Johnson, colored tenor, will give a song recital at the Imperial Auditorium end of January.

Mrs. Bruce S. Keator gave The Incarnation (Nevin) at St. Andrew's M. E. Church, December 9.

Erwin Wollner, violinist, is attracting attention.

Grace Wood Jess will give an interesting costume recital at the Little Theater on the evening of January 13.

Ernani was revived at the Metropolitan.

Works by Blitzstein, Cowell, Wagenaar, Anthiel, and Lopatnikoff will be heard in the Copland-Sessions Concerts of Contemporary Music next week.

Rita Benneche writes interestingly of her trip through the Canadian Rockies.

Horowitz scored sensationally in Chicago.

well, although at times her beautiful voice was too light to cope with the more powerful organs of others in the cast, and with the orchestra.

Kippis was a sonorous Cardinal and Jose Mojica was efficient as Prince Leopold.

Henry Weber conducted with precision and brought out what few beauties there are in the score.

BORIS GODUNOFF, DECEMBER 20

Boris Godunoff, the Russian feature of the Civic Opera Company's repertory, was given its last subscription performance with Vanni-Marcoux repeating his striking presentation of the title role.

L'ELISIR D'AMORE, DECEMBER 22 (MATINEE)

The season's first performance of L'Elisir d'Amore with Margherita Salvi, Tito Schipa and Vittorio Trevisan in the leads on Saturday afternoon will be reviewed in next week's issue, due to the Christmas holiday.

IL TROVATORE, DECEMBER 22 (EVENING)

A repetition of Il Trovatore on Saturday night brought the seventh week to a close.

JEANNETTE COX.

Hope Hampton Achieves Success as Manon

Her Opera Debut in Philadelphia Proves Notable Achievement—Former Screen and Stage Star Acclaimed by Large Audience

In Philadelphia, on Friday evening, December 21, Hope Hampton, former screen and stage star, made her debut in grand opera as the heroine in the title role of Massenet's Manon.

The debut was effected with the Philadelphia Grand Opera Company (Mrs. Joseph Leidy, president, Wm. C. Hammer, general manager) and Arthur Rodzinski, assistant conductor of the Philadelphia Orchestra, led the performance.

It can be said at once that Miss Hampton scored a definite and surprising success. Surprising, inasmuch as at this first appearance she exhibited none of the fear, hesitancy, or stage inexperience usually associated with the emergence of a debutante.

Her sense of familiarity with the boards and footlights was to be expected in a measure, but not so her confident singing, her sense of style, and her ability to merge tone and action in the required and typical grand opera manner. Miss Hampton made no false move; beautifully and tastefully costumed, she looked Manon, and she delineated Manon. Her youthful appearance and figure, her vivacity, coquettishness, and her ability to simulate sentiment, pathos, and passion, all stamped her achievement with distinction and large promise for her future as a prima donna.

Vocally, Miss Hampton started off nervously, but quickly recovered herself, and revealed a voice of most agreeable quality, flexible, smooth and finely trained and controlled. She took her high tones with assurance (excepting only one mishap in the gambling scene), made expert use of head voice, showed volume sufficient to cope at all times with the orchestra, phrased fluently, and managed the French enunciation with thoroughly satisfactory results.

The audience overwhelmed the young artist with applause and recalls, and helped to mark the occasion as a striking success for the newest member of the lyrical legion.

Ralph Errolle was a suave, romantic, and effectively singing Des Grieux. Ivan Steschenko lacked resonance as Des Grieux, Sr., but acted with polish. Pavel Ludikar, of the Metropolitan Opera, made a special appearance, and showed ease and a high sense of comedy as Lescaut. The other principals were moderately equipped, with the exception of Hilda Rowland, Blanca de Pinillos, and Celia Branz, who sang the trio excerpts of the first act with much sureness and charm.

The costumes and stage management were ample for the occasion.

Mr. Rodzinski now and again showed lack of experience as an operatic conductor but in the main he held his forces together adequately.

Jules Brulatour, husband of Miss Hampton, chartered a train of twelve parlor cars and two dining cars, called it the Hope Hampton Special, and took a party of 350 New Yorkers to Philadelphia for the debut.

Activities at Ithaca Conservatory of Music

A series of pre-holiday recitals and concerts was given by the various departments of the Ithaca Conservatory of Music, including a band concert, students' recital, a musicale by Sigma Alpha Iota Fraternity and a program by Mu Phi Epsilon Fraternity.

The concert by the sixty-piece student band from the Conway Band School, which is affiliated with Ithaca Conservatory, was held on December 16. It was given under the direction of Patrick Conway, dean of the school, and the soloists were Don Dewhurst, baritone, of Hamilton, O.; Karl Eidam, clarinetist, of Athens, Ga., and Walter Beeler, euphonium player, of Denver, Colo.

Following the band concert, Lambda chapter of Mu Phi Epsilon National Music Fraternity gave a musical program in their chapter house, and the following evening members of Epsilon chapter of Sigma Alpha Iota National Music Fraternity presented a formal musicale in their fraternity house before sixty invited guests.

On December 19, pupils of Oscar Ziegler of the piano department, Adolf Pick of the violin department, and Bert Rogers Lyon of the voice department of the conservatory, were heard in recital in the Conservatory Little Theater. The program consisted of piano, violin and vocal solos, and also string ensemble selections.

The Ithaca Conservatory and Affiliated Schools closed December 22 for the Christmas holidays, and will re-open on January 7.

League of Composers Opens Sixth Season

Present Works by Whithorne, Honegger, Saminsky, Berezowsky and Hindemith

In Town Hall, on the evening of December 19 the League of Composers, a society dedicated to the promulgation of the works of modern composers, gave the first concert of its sixth season. A good sized audience of experienced concert goers was on hand, and showed its musical discernment by selecting just the right spots for its demonstrations of approbation, most of which were given between the movements of and after a quintet for piano and strings by the American composer, Emerson Whithorne. The work is dedicated to Harold Bauer, who presided at the piano in concert with the Lenox String Quartet. While adhering to the modern harmonic treatment of which he is an able exponent, Mr. Whithorne is less drastic here than in his orchestral writing, tactfully and skillfully preserving the chamber music spirit. The first movement has breadth and sweep, the second movement of real lyric beauty, while, as is curiously the case with many works in the sonata forms, the last strophe falls off perceptibly. A fine performance was given by Mr. Bauer and his confreres.

The lovely alto voice and polished art of Mme. Cahier were the main factors in making enjoyable a cycle of songs, with chamber orchestra accompaniment, by Paul Hindemith. The same sort of service was done by Miss Dorma Lee, mezzo-soprano, for Lazare Saminsky's Litanies of Women, written for a similar combination. Miss Lee possesses a voice of considerable beauty, excellently schooled.

Mr. Berezowsky, violinist in the Philharmonic Orchestra, whose suite was recently performed by that organization, was represented by five attractive and well written pieces for flute, oboe, clarinet, bassoon and horn, led by himself. Originality is not one of the merits of the group, the spirit of Stravinsky being considerably in evidence throughout. Honegger's Rhapsody for two flutes, clarinet and piano, a compendium of a number of the ideas of Debussy, which has been heard here before, completed the program.

Newly Organized Friends of Music Meet

The first meeting of the newly organized Friends of Music in the Library of Congress was held on December 11 at the Washington, D. C., residence of Mrs. Richard S. Aldrich. The organization is planned to have a national scope. The president is Nicholas Longworth and the vice-presidents are Harold Bauer, Mrs. Walter Bruce Howe and Leopold Stokowski. The aims of the society are broadly three-fold: to furnish a bond between music lovers all over the country by linking them with our national library, to furnish the means of acquiring rare editions and manuscripts for the music collection of the library, and also to further the performance of unusual programs.

Amy Ellerman in Elijah

Amy Ellerman will be soloist with the Clifton Choral Club, in two performances of the Elijah, in January.

Obituary

SILVIO HEIN

Silvio Hein, prominent American composer of musical comedies and popular songs, died at his home at Saranac Lake, N. Y., on December 19. The deceased was forty-nine years of age and had spent the last four years of his life at Saranac on account of his health. His wife, Ann Mooney Hein, and his mother, Mrs. Irene Hein, were with him when he died.

Mr. Hein was well known on Broadway as a composer, conductor and producer. He received his musical training in Vienna and Trieste, and composed an opera while still in his teens. Among his successful musical comedies were The Yankee Girl, When Dreams Come True, Flo-Flo and The Girls from Home. He also wrote the song hits All Dressed Up and No Place to Go, and Suite Sixteen, in which Grace Moore, now a Metropolitan Opera soprano, appeared.

As one of the founders of the American Society of Composers, Authors and Publishers, Mr. Hein also acted as one of the directors and as assistant secretary. Among the theatrical organizations to which he belonged are the Lambs, Friars, National Vaudeville Artists and Dramatists' Guild. He was also a member of the Racquet and National Press Clubs of Washington, and of Pacific Lodge, F. and A. M.

WILLIAM BOEPLER

William Boepler passed away in Chicago on December 11, at the age of sixty-five years after a lingering illness of seven weeks. After several months abroad, Mr. Boepler returned to Chicago on October 16, apparently well and happy, but the following week he had to undergo a serious operation, from which he never recovered.

Mr. Boepler was an important figure in Chicago and Milwaukee musical circles. He was conductor of the Chicago Singverein, the Chicago Bach Chorus, the Milwaukee A Capella Chorus and head of the Wisconsin Conservatory of Music. He also founded, and for two years directed, the Milwaukee Symphony Orchestra. He is survived by his widow, Mrs. Ida Brueggemann Boepler.

LUCIEN CAPET

A cable from the Paris correspondent of the MUSICAL COURIER states that Lucien Capet, distinguished French violinist and quartet leader, died on Wednesday, December 19, of influenza.

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NEW YORK DECEMBER 27, 1928 No. 2542

Very frequently the less a musician knows, the longer it takes him to find it out.

Many modernistic composers are poor musical architects even though they are designing.

How is it that Tin Pan Alley has so long missed the chance to compose a pugilistic song called The Black and Blues?

Is it the orchestra or the conductor? Last week it was hard to tell when Gabrilowitsch led the Philadelphia Orchestra here. Both were superb.

In connection with the recent new tendencies in the presentation of moving pictures, it may be remarked that so far the talkies are not as good as the singies.

"Ernest Bloch Discovers Us" is the caption over Pitts Sanborn's Telegram review of the recent New York premiere of the well known composer's epic rhapsody, America.

Yehudi Menuhin is playing on a \$35,000 Joseph Guarnerius violin belonging to the Wurlitzer collection. The phenomenal young virtuoso is very proud of the distinction. So would the master violin builder of Cremona probably be if he were alive.

The old Waldorf-Astoria Hotel is to be torn down to make way for a fifty-story office building. Where will the time honored Bagby Morning Musicales go, which have been held at the famous hostelry almost since its beginning?

The New Yorker, weekly journal, solemnly announces as "news" that the Metropolitan Opera House will build its new edifice in the block between Fifth and Sixth Avenues and Forty-ninth and Fiftieth Streets. Considering the fact that the MUSICAL COURIER published the "news" several months ago, the New Yorker is to be congratulated upon its remarkable piece of journalistic enterprise.

A new young American singer, Hope Hampton, former screen and stage star, now has entered the grand opera career successfully. She made her debut last Friday evening with the Philadelphia Opera Company, in the title role of Massenet's Manon, and impressed a large audience with her sympathetic and well trained voice, and her intelligent and convincing acting. Miss Hampton did not

make her sortie into her new field of endeavor without ample preparation for her studies extended over three years and were constant and intensive. Her ability now being established the young singer may be expected to go on to further and important successes.

Old Italian maxim not written for, but very desirable for, the music critics: "Let us be resolute in prosecuting our ends, and mild in our methods of so doing." In other words it is not noble of music critics to engage in the practise of praising dead saints and persecuting living ones.

An investigation conducted by the Association of Grand Jurors of New York County reveals that only twenty-six persons were convicted of perjury in ten years in New York City. It is a good thing that musical performers do not have to swear often in court as to the amount of the fees they receive, because they would be tempted to exaggerate the figures for the public and to diminish them for the income tax collector.

For the Children's Concert which Walter Damrosch will conduct at January 5 at Carnegie Hall with the Philharmonic Orchestra, he has compiled a program which he calls, "Animals in Music." Will Mr. Damrosch really include them? As it is, he has merely scheduled excerpts from Beethoven's Pastoral Symphony, and Saint-Saëns' Carnival des Animaux, Johann Strauss' The Dragon Fly, Rimsky-Korsakoff's The Bumble Bee, etc.

While actively engaged in delighting audiences and increasing his already great fame as a conductor in this country, Eugene Goossens is not being forgotten abroad. His compositions guarantee that, and act as constant reminders of his musicianship and creative gifts. Among other things his Simfonieta is being played and has recently stirred audiences in Amsterdam, Paris and Stockholm. Ernest Newman calls this the best of Goossens' orchestral works.

Sincere regret is felt at the announcement, published in last week's issue, that Sir Henry Beecham has been forced to cancel his American tour this year on account of ill-health. His cheery optimism and highly organized and developed sense of humor endeared him to the American public during his visit here last season, and his directing proved to be sensationally original and interesting. It is to be hoped that he will soon be sufficiently recovered to visit us again.

At the reception and tea which the Guild of Vocal Teachers gave last week for Elisabeth Rethberg, that artist was presented by the organization with an engraved medal honoring her as "a perfect singer." It was a graceful compliment and the speeches made in eulogy of Mme. Rethberg emphasized her smooth and frictionless voice production, her flawless phrasing, and her fine musicianship. It is not generally known that Mme. Rethberg also plays the piano well. Singers will be surprised to hear that whenever she desires relief from her operatic activities, she goes to the piano and plays—Bach! Mme. Rethberg evidently agrees with the philosopher who said that "Too much of any one thing is good for nothing." Most opera artists are too deeply immersed in their own professional labors to be catholic and well versed musicians. No doubt they would also like to play Bach, but that is an accomplishment which does not come from mere wishing.

The second half of the winter promises to be more stirring at the Metropolitan than the past few months. First of all there is the ever welcome Carmen coming on January 5 (with Jeritza, Bori, Martinelli, and Pinza); further hearings of lovely Manon (with Bori, Gigli, and De Luca); the reappearance of Galli-Curci on January 7, in Barber of Seville; the two highly spiced novelties, Jonny Spielt Auf, and Fra Gherardo; and the regular annual afternoon cycle of The Ring of the Nibelungen. Tonight, December 27, Strauss' merry and melodious Rosenkavalier also makes its reappearance in the repertoire of the Metropolitan. Incidentally, Strauss holds forth at almost the same hour in another part of town, when his latest composition, Tageszeiten, for male chorus and orchestra, is to have its local premiere at the Philharmonic Orchestra concert under the baton of Willem Mengelberg. And while on the symphonic subject, let us not be unmindful of another anticipated musical blessing, the resumption, on January 24, of the yearly course of Philharmonic concerts conducted by Arturo Toscanini. All in all, the outlook for the remainder of the tonal season is finely promising.

BETWEEN THE HORNS

Daniel Gregory Mason has just issued, through The Macmillan Company, a book of essays to which the first of these essays gives its title: The Dilemma of American Music. In this essay Mr. Mason finds that American music is in a dilemma and he describes it as the dilemma of internationalism. He points out, whether wisely or not we cannot for the moment decide, that America is such a mixture of races that it is impossible to expect any unity of production from our composers. Not only that, but he finds that our composers, native-born as well as those who have taken up their residence here, have been subjected to one or another foreign influences, and he intimates that he thinks that is rather a good thing. He says: "When MacDowell meets and assimilates German romanticism, when Loeffler meets and assimilates French impressionism, when Powell meets and assimilates Anglo-American folk song, let us not cavil and define, let us rather rejoice and applaud. Were a single one of them to be forcibly 'Americanized,' music in America would be the poorer." (pp. 26-27) In another place he says: "When we examine closely the claims of nationalism it seems to fail us, at least as a universal formula. Even in England, where the mixture of nations and of races and the confusion of traditions is so much less than here, nationalism is prevented from being a universal panacea by its intrinsic limitations both of idiom and of emotional and intellectual scope." (p. 25) He asks in the same paragraph: "May not the distinctiveness achieved by American composers be a personal rather than a national distinctiveness?"

With several musical examples and a good deal of criticism of what has been tried not only by American composers but also by composers of other lands, Mr. Mason, while apparently praising nationalism on one page, seems to give it a hearty kick on another, and, if his meaning is read as he intends, he wants American music, and expects American music, to be the music of infinite variety, every man going his own way, for his own salvation, and American nationalism be damned. Perhaps that is not exactly what Mr. Mason is driving at, but that seems to be the general attitude, and of course nobody with his eyes open can fail to see that something of that sort is actually taking place in America today.

American composers need not be American born. Mr. Mason himself evidently includes Loeffler in the list; the Society for the Publication of American Music has published works by Iarecki and Wagenaar; Carlos Salzedo would rise up in righteous wrath if anyone were to call his music anything but American. Edgar Varese has written an "American" Symphony. Victor Herbert was so thoroughly American that no one seems ever to think of calling him anything else, just as nobody ever seems to think of calling Cesar Franck anything but a French composer. And so it goes. John Alden Carpenter seems to like the methods of Debussy and his harmonic progressions as well. Samuel Gardner, who is Russian, has a leaning toward jazz, and his best known piece is Down in the Cane Brake, of which the second theme is almost a paraphrase of a Scotch song. Henry Schoenefeld, although born in Milwaukee, is as thoroughly Teutonic as he can be in thought, manner and appearance, but his best known piece is his Negro Suite, written, we believe, when he was a student of Dvorak and under his influence. Cadman has written Indian music, Oriental music, Italian music and other music, but has not succeeded in making any of it seem like anything but American music. The late O. G. Sonneck told the present writer that MacDowell's music was recognized abroad as sounding American.

But it does seem for the moment that we have our eyes and thoughts a great deal too much upon today or tomorrow or the next day, and not on the time a thousand years or ten thousand years hence when the migration to America will have automatically ceased, when all of the various elements of this country, with the exception probably of the Jews, will have intermarried and will have become so thoroughly fused that a new race will have been formed.

What about the music of that day? We can, of course, not predict as to its nature, but we can very safely predict that it will be a national music. It may be, like America itself, a national mixture from international sources, but national it will certainly be and recognizable as such.

Variations

By the Editor-in-Chief

Richard L. Stokes, music critic of the New York Evening World, wrote as follows about the production here some months ago of Howard Hanson's Nordic Symphony: "How such a work has until now eluded the orchestral wise men of Gotham is a conundrum. According to their profession the ears of our symphonic overlords are filed as keenly as a yeggman's finger-tips for the detection of negotiable native compositions. Yet this symphony was played in 1921 by the Augusteo Orchestra in Rome, and I myself heard it in St. Louis at least four years ago, under the enterprising baton of Rudolph Ganz. This neglect is the more startling in that the symphony rejoices in a march, during the finale, which should, with an answerable performance, make the fortune of any composition. With equal sonority and superior substance it should eclipse even the famous procession of the legions in Respighi's Pines of Rome."

The question is certainly to the point and pertinent. If Howard Hanson were an unknown composer there might be some reason to believe that conductors were unaware of the existence of this Nordic Symphony, but with Dr. Hanson's high standing as, first, the winner of the Rome Scholarship, and then for several years director of the Eastman School of Music in Rochester, it is impossible to suppose that even foreign conductors in America could be ignorant of his existence.

And if so noted a man as Hanson is neglected, how can those who have no great reputations, who have won no fellowship award, and have no affiliation with a great school of music, hope to receive any attention.

It appears that Zaslavsky was the first—absolutely and actually the first—New York symphony conductor who determined and definitely announced that American works would be a regular feature of his programs. If other conductors have not done so, that fault, as it seems to us, lies not so much with them as with their employers. It is evident that these conductors are employed—at a high salary—to do certain specified things. If the production of American works is not specified by those who pay the bills, there is no pressing reason why the conductor should play such works. In fact, it has sometimes been rumored that the financial backers of our symphonies have resented the production of native works.

There are two distinct opinions in the matter: (1) that native works should be given because they are native; (2) that all works should be thrown into one great international basket and selected according to their merit. Which of these two methods is better?

And let no unpatrician soul arise and say that Zaslavsky's Beethoven Orchestra failed because of his zealous desire to produce an American work at its every concert.

One way of observing the Schubert centennial would be to get all the modern composers to refrain from stealing from the gentleman's compositions for a year.

—Evening Post.

We are told that the real future of music in America lies in the home. There is nothing to worry about if most of the American homes are like this one—and

they undoubtedly are—told about recently in the society editor's column of the Cambridge, Idaho, News:

We spent a very enjoyable evening at the Davis home Saturday night. We played games, listened to the phonograph and radio, and pulled taffy.

In the September Musical Progress (London), Geoffrey Clayton offers the following suggestions as publicity stunts to musicians. The first ten he classifies as "impractical," the rest as "practical" or efficacious.

You could pay your income tax on receipt of the first demand note.

This is not really public enough, and might bring you up against the Lunacy Commissioners.

Turn up on the bandstand in pyjamas.

This is hardly practical in England, owing to the changeable climate.

Or, you could get an engagement on the Lido and dress in ordinary clothes.

But the shock might prove fatal to the audience and so ruin your prestige.

You could stand on your head to play.

The snag in this would be the difficulty of persuading publishers to print the parts upside down.

If you are a trombonist or a trumpet player, you could use a beer bottle as a mute.

The price of "empties" renders this rather expensive, however.

You could start at the end of a piece of music and play it backwards.

So many syncopated orchestras sound as if they are doing this already, that it might not really be as novel as one had hoped.

You could advertise yourself as playing for nothing—or next-to-nothing.

This, however, has already been overdone by a number of bands.

You could play two instruments, or more.

The snag here only becomes apparent when the instalments are due.

If you are a drummer, you could play quietly.

No good: they wouldn't believe you.

If you are a member of a military band, you might introduce a little "hot" saxophone work.

But—men have been shot for less.

In warm weather, disguise yourself as a block of ice.

This will have the effect of making the dancers feel cool, especially during a "hot" chorus.

In a military band, let each member wear a different uniform.

Then offer a prize to the person who guesses your regiment. Causes roars of laughter.

Keep playing the National Anthem at unexpected moments.

This forces your audience to pay attention, as they never know when they will next have to leap from their seats.

When next you play "In a Monastery Garden" try dressing up as monks.

This gives such a realistic religious atmosphere that you can pass a collection plate round and make quite a little money before your audience recovers.

Or, leave "In a Monastery Garden" out of your program altogether.

This would be sufficiently unique to precipitate a riot.

Have two conductors, both doing it at once.

This causes a lot of speculation amongst those members of your audience who have dined, because they can never be sure whether it is you or they.

If you are a syncopated orchestra, adhere strictly to the melody for a whole number.

This in itself would be sufficient to obtain unlimited publicity for any orchestra.

Play two different instruments at once.

So many persons possessing a couple cannot even play them separately that this would surely be unique.

The diverting caricatures reproduced at the bottom of this page accompanying an article in Le Courier

Musical (Paris) entitled "Jazz and the Music of Today" (Le Jazz et la Musique d'Aujourd'hui) by Arthur Hoérée. Mr. Hoérée writes sympathetically about our own characteristic music. He says that jazz "rapidly conquered Europe and black or white orchestras coming from America were augmented by French or German imitations, often mediocre, sometimes excellent. The progress of jazz in Europe is easy to follow, but the history of jazz in America remains much more complex and mysterious." According to the French writer, jazz seems to have been born in 1914 or 1915 in a region somewhere between South Carolina and Louisiana. (Chicago and New Orleans both claim its paternity.) Hoérée takes an interesting point of view when he says that, though jazz has undoubtedly influenced the music of today, the music of today has certainly influenced jazz, and points out that Ravel, Stravinsky, and Darius Milhaud had used in their compositions some of the characteristics of jazz before jazz itself was invented, and had made developments of jazz which influenced the jazz of America. The entire article is extremely well presented and whether or not one agrees with the author's views, one must appreciate the effort to trap the soul of the current American national musical idiom.

Minna Noble, in her Evening World Chromatics, calls Mlynarski (the Warsaw conductor) "the Walter Damrosch of Poland." Will Minna just as cheerfully subscribe to the affiliated conclusion that Walter Damrosch is "the Mlynarski of New York?"

Abie's Irish Rose, now a moving picture, has a theme song, and to be atmospherically correct the motif should be a blend of Eli, Eli, and The Wearin' o' the Green.

Grena Bennett reports a Wurlitzer music-shop sign which reads: "Classical Music—Hallelujah, I'm a Bum."

New York, December 17.

Dear Mr. Lieblich:

I made a plea recently in your columns, that young violinist, cellists and viola players be provided with good string instruments for their concert appearances, and emphasized the fact that this is a crying need which should be met by music foundations. I quoted the Curtis Institute of Music amongst other music institutions which I thought should give this matter serious consideration.

At the time the above statement was made, I was not aware that The Curtis Institute, besides being already in possession of many valuable string instruments, has a "Fine Instrument Fund," which assures yearly additions to its collection.

Among the finer string instruments owned by this Institute and loaned to Curtis students making public appearances, are:

Amati violin (17th century).
Guarnerius violin (18th century).
Guadagnini violin (18th century).
Pique violin (18th century).
Three Gagliano violins (18th century).
Gasparo da Salo viola (16th century).
G. Gabrielli viola (18th century).
Giovanni Grancino cello (18th century).
Jean Baptiste Vuillaume cello (19th century).
Amati double bass (18th century).
Gagliano double bass (18th century).
Testor double bass (18th century).
Darche double bass (19th century).

The Curtis Institute also owns a great number of instruments of an exceptionally good quality which are loaned to the students for practice purposes.

Very truly yours,

LEOPOLD AUER.

An American writing to the New York Sun (December 18) from Moscow, says that in his travels



MAURICE RAVEL.



Dessin de P. Pasquier.

JACQUES IBERT.



GEORGES GERSHWIN.



PAUL WHITEMAN.

FROM LE COURRIER MUSICAL

through the Soviet land, he has heard the Volga Boat Song morning, noon and night, in every cabaret, tea shop, theater, cafe, on the streets, and aboard the river ships. Strangely enough, the correspondent adds: "But how differently it sounded in America! How much more Russian!" It appears that in its native country the Volga song is performed as a sort of gay affair, and winds up with dancing and what the Sun writer calls a chorus of whoop-whisky-pop-ski! Whoop-de-da-da! Whoop-de-da-da! Whoop."

Musicus: "Do you know Stravinsky's *Sacre de Printemps*?"

Fair One: "I'm not sure. Hum it."

Adding to the recent suggestion in this department that as the latest American locomotives are 175 feet long, Honegger should add a coda to his *Pacific 231*, L. N. F. writes: "Also he ought to couple it with a new introductory theme, a *Loco-motif*. And of course the future performances of the improved work must be intensified with more drive and steam."

The *Evening Journal* of December 20 captions: "Why the Critics Have to Be Walking Encyclopedias." Running encyclopedias is more correct, what with managing attendance at all the important musical performances in New York each day.

"It won't be long now," murmurs Artur Bodanzky whenever he cuts the score of a Wagner opera.

The current prospectus of the Schubert Memorial, Inc., says:

"If, in the opinion of the Artist Advisory Board, the number of candidates with talent and ability to warrant a Schubert Memorial appearance is insufficient, the plans of the organization will be altered accordingly."

Meaning that the Memorial would give appearances to candidates without talent and ability?

And speaking of the ages, after a long lapse of years I hear again from my old friend Ernesto Consolo, the pianist, who used to play the Grieg concerto—and other things—hereabouts in truly electrifying fashion. Ernesto recommends his accomplished pupil, Andreina Materassi Barton (she gave a successful New York recital recently) but the part of his letter that counts most, is this: "I am visiting at Panzano (Italy) in the heart of 'Chianti.' You must come here if you would have a taste of the real thing."

Frank Van der Stucken, veteran composer conductor, will remain in the United States for some time, and as it seems mentally impossible for him to remain idle, he has decided to teach the art of conducting orchestra and chorus. He feels that he can in that way assist talented American musicians and save them years of hesitation, doubt, and nervousness through a simple and unfailing method which Van der Stucken's fifty years of experience at the desk, and listening to and associating with the world's greatest conductors, have taught him. The maestro's classes will be located in New York.

In Ernest Bloch's epic rhapsody, *America*, heard here last week, the audience is requested to rise at the end and join with the chorus in singing the new national anthem which concludes the composition. The episode did not meet with the patriotic response planned and sincerely expected by Bloch. It was because he overlooked the most important detail of all. The conductor and auditors should have been provided with small American flags to wave, and a huge star-spangled banner in red, white, and blue electric lights should have broken into illumination on the wall behind the orchestra. With such precautions the intended fervent effect could not have failed.

Josef Stransky used to sell symphony to Philharmonic customers. Then he retired from the musical battle field and went into the peaceful pursuit of selling paintings, as a partner of the Wildenstein art firm in New York. Now he is admitted to be the best picture salesman hereabouts. The personal income tax he will pay this year is greater than the annual salary he used to receive as the conductor of the New York Philharmonic Orchestra.

During the Rose Room Hour of Music at the Waldorf-Astoria on Tuesday, December 18, about 6:45 p. m., the announcer said: "You have just listened to 'Cavalleria Rusticana,' which as you know means 'The Rustic Cavalier.'"

This is the moment to thank the host of thoughtful persons who gladdened this department and its

writer with kind holiday wishes. The greetings are reciprocated herewith warmly and gratefully by
LEONARD LIEBLING.

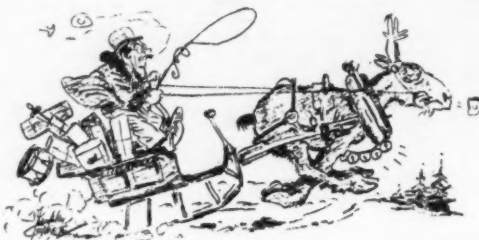
THE AMERICAN ROSE

One of the greatest triumphs of her career thus far was achieved by Rosa Ponselle in the *Gioconda* performance at the Metropolitan last Thursday night. Toward the end of the first act *Gioconda* is led off the stage by La Cieca and Grimaldo, her head lying on the shoulder of the latter. A long, high note sustained by the soprano during the entire trip off stage was of such sheer beauty and heart rending intensity that many in the audience were seen wiping their eyes. It was a tremendous achievement for the American Rose.

"RIDI, PAGLIACCI"

Under the above title the Vienna papers report that Mme. Ria Piccaver, wife of the Vienna Staats-

AN UNUSUAL AND CLEVER CHRISTMAS GREETING



SANTA: "They don't build these reindeer the way they used to in the old days."

Reindeer: "Well, if I might be permitted to say so, things look a little ragged at both ends of these reins."

SANTA: "Pardon me, I didn't know you were listening. But you really look very, very seedy."

Reindeer: "It's this last-minute delivery business that gets me. Why don't people get started early on Christmas greetings? No cooperation, so to speak."

SANTA: "It's just lack of moral fibre."

Reindeer: "What do you mean—'lack of moral fibre'?"

SANTA: "Well, they just haven't the courage of their convictions."

Reindeer: "Really, old top, I hate to trouble you too much, but would you mind putting it into English?"

SANTA: "It'll be a little difficult. You haven't made quite as careful a study of this creature Man as I have. But I'll try to make it clear."

Reindeer: "Thanks."

SANTA: "You see, along about December First, Man—I'm using the term in its generic sense—begins to think about what a wonderful thing friendship is. Christmas looks like an opportunity to say what he feels—something really fine and big—you know what I mean—'heart throb' stuff. So he writes—perhaps—an 'Ode to Friendship.' He shows it to his wife, or to his stenographer, who says: 'You know I always like what Edgar Guest writes.' So Man tears up his 'Ode' and writes another called 'The Meaning of Friendship'—a little simpler, you understand. He doesn't show this to anybody. He just tears it up. Then he tries another, headed, perhaps, 'Just Pals'—kind of 'the-man' patter. Then he calls in his Printer and says: 'I want you to get me out a Christmas card.' The Printer says: 'What'll I put on it?'—'This is just the general idea I'm giving you.'—So Man takes a side-glance at the 'Pals' masterpiece and says: 'Oh, just put on Merry Christmas and Happy New Year and some of those red berries. And when the Printer goes out Man throws 'Pals' in the waste basket. By that time it's December 23rd or thereabouts and we're working overtime and no extra pay."

Reindeer: "That certainly makes it clear. This Man creature doesn't really care about friendships."

SANTA: "No wonder I have to do the driving for this outfit. What I'm telling you is that he cares a great deal about friendships but he doesn't dare to say so—'no moral fibre.'"

Reindeer: "Don't you think this ought to be explained to people who get these Greetings—that there is something behind these hackneyed 'same to you' greetings?"

SANTA: "That's the strangest part of it all. We don't have to explain it. Everybody understands it."

Reindeer: "Well, what are we loafing here for? Let's get going."

Merry Christmas & Happy New Year

and some of those red berries

This unique card was received by our president, Ernest F. Eilert, from a very good friend in the printing industry and will be interesting to our readers at this season of the year.

RICHARD WAGNER

In this issue is concluded the Richard Wagner supplement which was begun in the issue of December 20. The life and work of the master of opera were chronicled in a series of annotated illustrations, chronologically arranged. This issue contains additional pictures and a selection of cartoons and quotations from adverse Wagner critics of his day. The latter are interesting in that they show the lengths to which the detractors of the genius of one of the world's greatest composers went in their effort to belittle him.

oper's favorite American tenor, underwent a serious operation while her husband was singing *Pagliacci* without the slightest knowledge of his wife's illness. She arranged for the operation secretly and it was not until after the performance that Piccaver learned of the danger that had threatened her—and, incidentally, the performance at the Staatsoper.

SOCRATES BUSY AGAIN

Some years ago—two thousand odd, to be exact—several old fashioned gentlemen of a reflective turn of mind found themselves thrown together by chance at a Thracian festival recently introduced to the town of Pireus, which, as the readers of this article know, was the capacious harbor of Athens. They retired to the house of Cephalus, the father of Polemarchus, and had a long conversation and discussion on justice, morality, and education.

Adeimantus, Niceratus, Glaucon, Socrates, and others had much to say, though Socrates, according to Plato, was the principal talker. He expressed some very definite views on music, such as it was in his day. He insisted on strict regulation of all songs, harmonies, and musical instruments. No soft and enervating music was to be admitted into the perfect Republic, and the only musical instruments he would allow were the lyre, the guitar, and the pipe. Complex rhythms were likewise prohibited. And the object of this judicious legislation was to foster and develop a sense of beauty, harmony, and proportion in the citizens. It matters not at all today what kind of musical instrument a pipe was. Nor is it important that the English translator of the ancient Greek of Plato has picked on a guitar as the equivalent of the antique instrument. The commended Dorian and Phrygian harmonies have passed away.

The only interest now to be found in Plato's dialogue is the conviction that legislation on matters of public taste is perfectly futile. Plato's Republic was never more than a fantastic creation of a poetic mind.

But the race of meddling legislators still exists. A modern Socrates would banish jazz if he could; and a Glaucon of today is incensed at the popular songs which he believes will eventually bring the country to a moral wreck, and thence to national disaster. Re-incarnated Niceratus and Adeimantus detest the kink in syncopated rhythms which offend the rhythmic sense of a man with a normal heart beat.

Let it be granted that jazz and jerky rhythms are very bad; that popular songs are vacuous and vulgar. The music is but a register of the culture of the public. Rules and regulations cannot alter taste, and a penal code will not force culture on the masses.

The great body of the voters in most countries today are mediocrities who, in a sub-conscious way, feeling their own inferiority, form themselves into clubs, communities, and parties for mutual protection. And the tyranny of the lower classes is as great as that of the old time autocrat, and far less intelligent. If that mob should take it into its collective head to regulate all music, rhythms, and dances, to suit the taste of mediocrities, its democratic laws would differ vastly in severity from the legislation suggested by the cultured and intellectual philosophers who conversed good naturedly in the house of Cephalus in the Pireus more than two thousand years ago.

C. L.

Musical Courier Forum

A Sonneck Biography?

To the MUSICAL COURIER:

Many of O. G. Sonneck's old friends must have been intensely interested in the illuminating analysis of his temperament that appeared in your issue for November 15, and must have felt that it offered them a clue to the better understanding of a strangely complex personality.

We, in Europe, who met Sonneck less frequently than some of his American colleagues, would like to have the promise of a biography—not necessarily long and full, but at any rate sufficient to give us a conspectus of the varied activities of a life whose devotion to ideal we always admired, and of the thoughts and feelings of which we got but an occasional and passing glimpse.

(Signed) PERCY A. SCHOLLS.

December 5, 1928
Montreux, Switzerland.

Pictorial Biography of Richard Wagner

(PART II—CONTINUED FROM LAST WEEK)



(32) RICHARD WAGNER AT THE END OF THE SEVENTIES.
(Drawing in red chalks by Lenbach.)

In the late seventies Wagner occupied himself with literary work, chiefly for the newly founded Bayreuther Blätter, and with the composition of the Parsifal music. On Christmas Day, 1878, the introduction to Parsifal was first heard, at Villa Wahnfried; by April, 1879, the third act had been completely sketched. It was not until 1882, however, that the work was entirely completed. The above portrait by Lenbach is considered one of the finest and most characteristic of the master.



(34) AN EVENING WITH WAGNER. (From a drawing by L. Bechstein.)

The picture takes us to Bayreuth in the seventies. It shows, from left to right, Lilli Lehmann, famous Wagner singer; Joseph Rubinstein, pianist, who made the piano arrangement of Parsifal; Hans Richter; Wagner; Amalie Materna, the Brünnhilde of the first Bayreuth festival; Franz Betz, eminent baritone, who sang Hans Sachs in the Munich performance of Die Meistersinger in 1868 and Wotan in the first Bayreuth festival; August Wilhelm, the celebrated violinist, who acted as concert master at the first Bayreuth performances, and Karl Brandt, mechanical engineer, who designed the technical features of the Bayreuth stage. Wagner referred to Brandt as his mainstay in the entire Bayreuth project.



(33) WAGNER AND ANTON BRUCKNER.
(Silhouette by Otto Böhler.)

Wagner is seen offering the eminent Vienna symphonist a pinch of snuff which Bruckner accepts with deep obeisance. Wagner rated Bruckner very high as a composer and expressed the wish to be able personally to conduct all his symphonies. The sculptor Kietz, who was modeling a bust of Cosima Wagner, tells of a visit by Bruckner to Wagner: "As I was at my work yesterday, Wagner's butler brought in a small keg of beer and said, 'Company is coming.' Soon Wagner entered with a little man whom he introduced as Anton Bruckner. The visitor started to speak of the enthusiasm of the Vienna public for Lohengrin, but Wagner stopped him and said, 'Oh, stop that, I know all about it. Here, take a drink, it is an excellent brew. To your health.' But Bruckner cried out in consternation, 'For heaven's sake, listen. It would be the death of me. I have just come from Karlsbad.' (After taking the cure at Karlsbad, sufferers from stomach ailments are absolutely forbidden alcohol.) 'Nonsense,' cried Wagner, 'this will make you well.' He filled another glass and the good Bruckner had to drink and drink despite his protests." The next day Bruckner was still a bit tipsy and couldn't for the life of him remember to which of his three symphonies Wagner had accepted the dedication. He was much perturbed over this and did not feel happy until Kietz told him that it was the D minor symphony. When the work was published (Symphony No. 3) it bore a dedication to Wagner. Bruckner was a profound musician, and was rated one of the greatest organ virtuosos of his time. In 1867 he succeeded Sechter, his counterpoint teacher, as court organist at Vienna, and also as professor of organ and musical theory at the Vienna Conservatory. In 1869 and 1871 he made concert tours in France and England, everywhere meeting with the highest recognition. In addition to many works for chorus and orchestra, Bruckner wrote nine symphonies, which are distinguished by scholarliness, masterly orchestration, and perfection of form, but are lacking in inspiration. In his harmonic progressions and his orchestral coloring he clearly shows the influence of Wagner, of whom he was a faithful apostle.

Pictorial Biography of Richard Wagner



(35) WAGNER AT BAYREUTH.

A celebrated Wagner painting, by G. Papperitz. Richard Wagner is seated with the open score of one of his works which Liszt is reading at the piano. Standing behind the composer is Emil Scaria, celebrated basso, the first Gurnemanz in Parsifal, who visited America in 1880. Front, left, Cosima Wagner (Liszt's daughter and Von Bülow's divorced wife), with her arm about her son, Siegfried Wagner, then but a boy. Next to her is Amalia Materna, the original Kundry, who sang in America in 1882. Bending over Liszt is Hans Richter, famous Wagnerian conductor; next to him Hermann Levy, first conductor of Parsifal at Bayreuth. On the wall is a picture of King Ludwig of Bavaria, Wagner's Maecenas.



(36) COSIMA VON BÜLOW WITH HER FATHER, FRANZ LISZT.

From an old photograph taken about 1860.

Cosima Liszt married the celebrated pianist, conductor and critic, Hans von Bülow, in 1857. After divorcing him she married Wagner in 1870. The composer's first wife, Minna, died in 1866, five years after her separation from him.



(37) WAGNER'S VILLA IN MUNICH.

This fine residence in the Bavarian capital was placed at the disposal of the composer by King Ludwig in 1864, the year of the ill-fated monarch's ascension to the throne. Hans von Bülow was summoned to Munich to produce *Tristan und Isolde* in June, 1865.



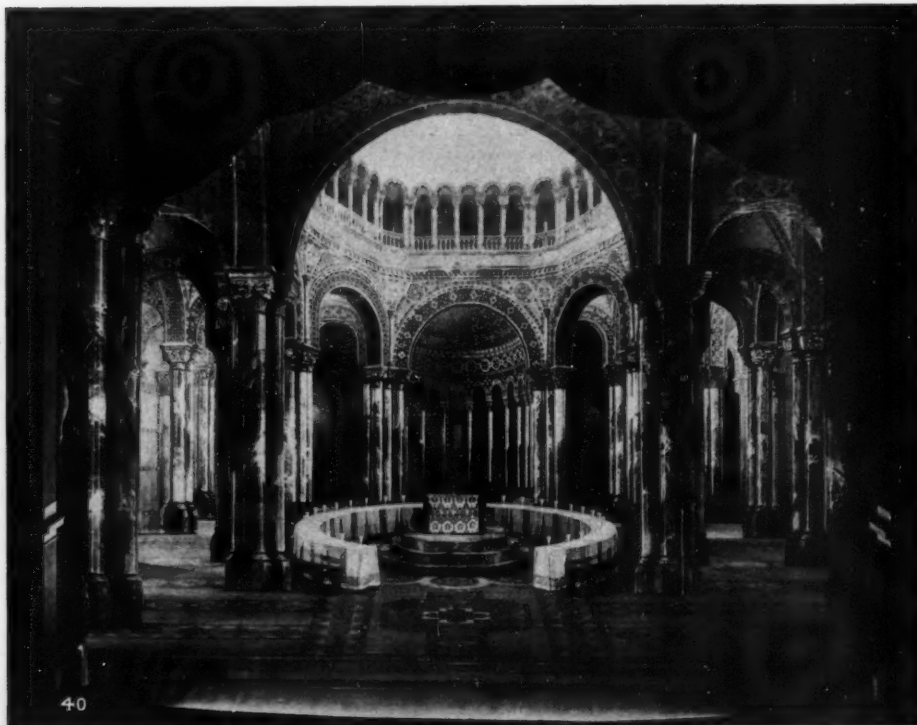
(38) THE WAGNER VILLA AT TRIEBTSCHEN.

Court intrigues and the continuing opposition of leading critics and musicians made life so unpleasant for the composer that he left Munich in December, 1865, and took refuge in the villa at Triebtschen, on Lake Lurzerne. Here he completed the scores of *Die Meistersinger*, *Siegfried* and *Götterdämmerung*.



(39) WAGNER MEMORIAL TABLET.

A memorial tablet was placed on the wall surrounding the country house near Biebrich, where Wagner put the final touches to the *Meistersinger*, which was first performed in Munich in 1868, Hans von Bülow conducting.



(40) THE TEMPLE OF THE GRAIL (PARSIFAL).

The Temple of the Grail in Parsifal, as produced at Bayreuth. A fitting monument to the monumental music.

Pictorial Biography of Richard Wagner



(41) WAGNER'S PIANO.

Wagner's piano, a Bechstein grand, which he used in the composition of the Nibelungen Ring. Robert H. Prosser, a member of the American Legion, who recently died, discovered the instrument in the home of Theobald Guenther, a Berlin music teacher, who had taught in the family of Bechstein, the piano manufacturer, and bought it. The instrument was brought to America by Mr. Prosser in 1922 and exhibited in the window of Wm. Knabe and Co. of New York. In the picture, Wagner at Bayreuth (ill. 35), Liszt is seen seated at this identical instrument, playing a Wagner score to the composer and a group of friends and distinguished musicians.



(42) WAGNER'S HOUSE NEAR BIEBRICH.

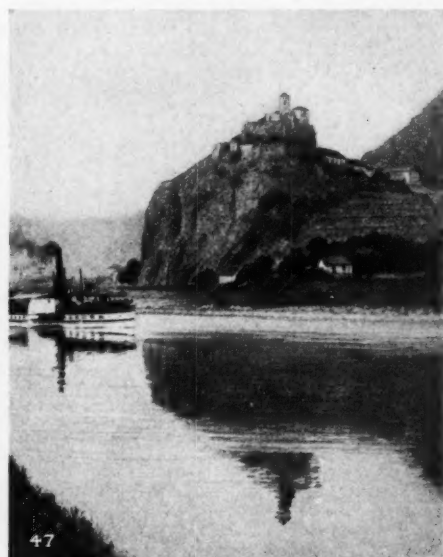
One of the many country abodes in which the composer lived and worked from time to time. Here a great part of *Die Meistersinger* was composed, the opera being completed in 1867 at the Villa Tribschen on Lake Lucerne. The first performance of *Meistersinger* took place at Munich, June 21, 1868, under the master's personal supervision, and Von Bülow's musical leadership. In the cast were: Mme. Mallinger, Eva; Mme. Dietz, Magdalena; Betz, Hans Sachs; Nachbauer, Walther; Holzel, Beckmesser; Schlosser, David. The performance is described as perfect, the best that had ever been given of Wagner's operas, which in those days were considered extremely difficult.



(43-46) SNAPSHOTS OF THE BAYREUTH FESTIVAL, 1901.

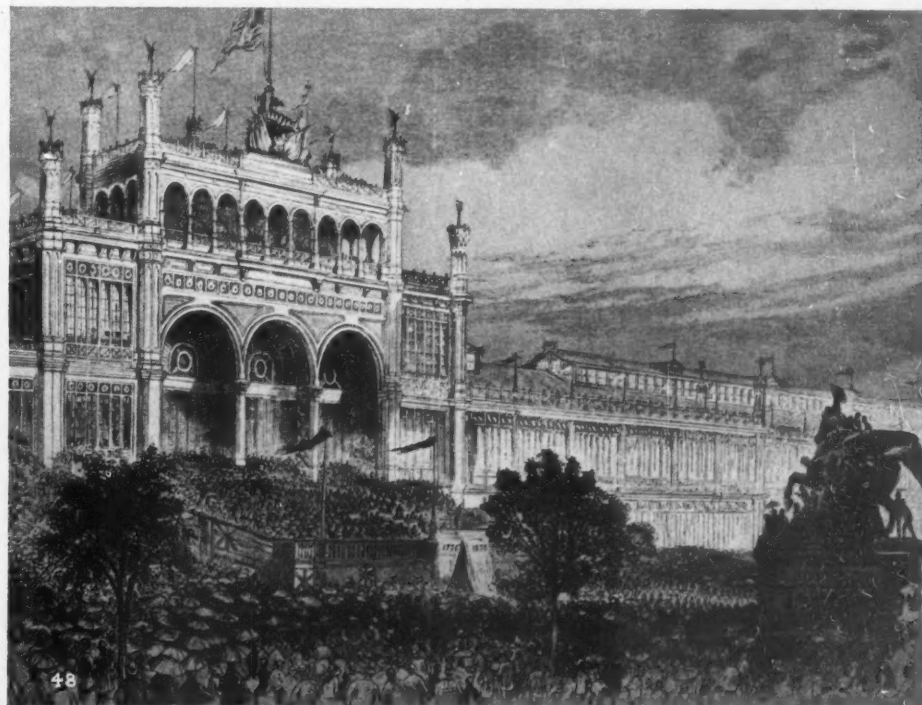
(Taken by Theodor Köchert. First time published.)

In the summer of 1883 the festival performances were given with the artists and under the conditions designated by Wagner. After that the management was taken over by Cosima Wagner. These snapshots, taken in the environs of the opera house during the festival of 1901 by Theodor Köchert, well known as the friend of Hugo Wolf, show: No. 43, Cosima Wagner; No. 44, Theodor Reichmann (in profile at right); No. 45, Hans Richter (left), and Cosima Wagner (right); No. 46, Hans Richter (middle) shaking hands with a friend.



(47) CASTLE SCHRECKENSTEIN.

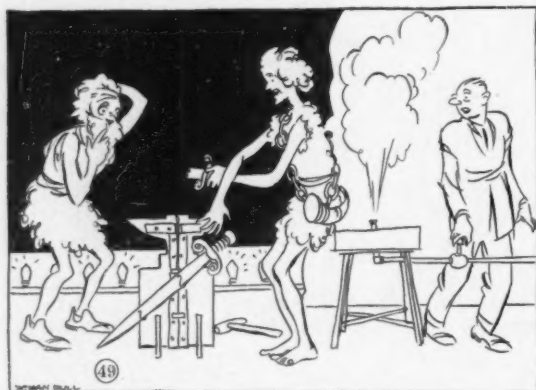
The old castle of Schreckenstein, near Aussig in Czechoslovakia, was recently demolished. The ruins of this ancient castle, picturesquely situated on a high hill on the banks of the Elbe River, have gone down in musical history. There Wagner began work on *Tannhäuser* in 1842, while stopping at the modest inn then situated in the lower wing of the castle. The romantic atmosphere of the old castle is said to have inspired much of the music of the second act, laid in the Wartburg. The place has now been bought by a Czech tourists' club, which proposes to erect a modern edifice on this old site.



(48) WAGNER'S GRAND FESTIVAL MARCH BEING PERFORMED AT PHILADELPHIA CENTENNIAL EXHIBITION, 1876.

Wagner was commissioned to write a March to be played at the opening of the Centennial Exhibition in Philadelphia on May 10, 1876. The illustration pictures the event, with Theodore Thomas conducting the orchestra. Like most works written "to order" for a particular occasion, the march is not one of the composer's best compositions. While richly orchestrated, of course, it is characterized by empty pomp and bombast. Wagner found his inspiration in the Norse mythology, and in German romanticism; the one hundredth anniversary of the signing of America's Declaration of Independence did not rouse him to great heights.

Wagner Caricatured



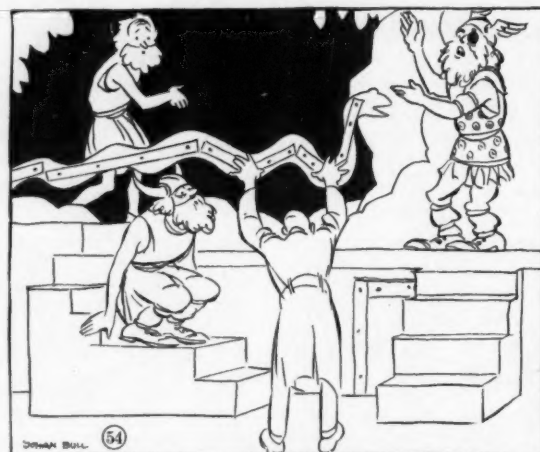
(49) NEW SWORDS FOR OLD. (Siegfried.)



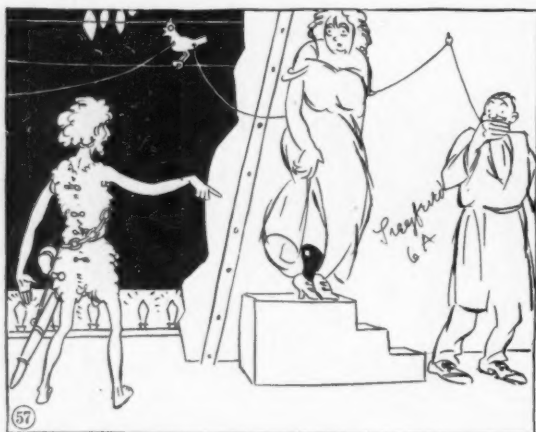
(50) WHERE BRANGAENE GOT HER DRINKS. (Tristan and Isolde.)



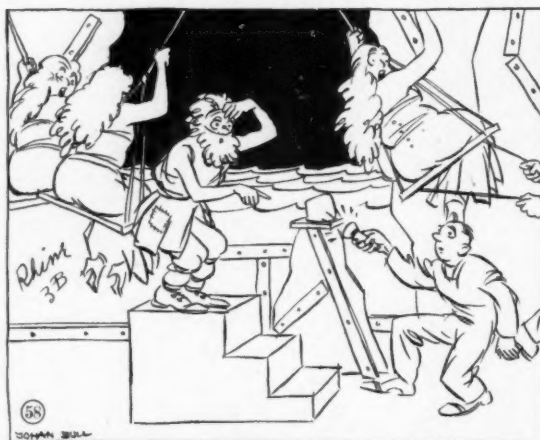
(53) TRAGIC AND UNACCOUNTABLE DEATH OF GUNTHER. (Götterdämmerung.)



(54) ALBERICH CHANGES HIMSELF TO A SNAKE. (Rheingold.)



(57) THE REAL FOREST BIRD. (Siegfried.)



(58) ALBERICH DISCOVERS THE RHINE GOLD. (Rheingold.)



(62) THE TARNHELM HIDES ITS WEARER. (Rheingold.)



(63) "DID MAMA BLACK YOUR EYE, DAD?" (Walküre.)



(59) "SORRY! RHEINGOLD! ACT AND YOU CAN'T SEE THE END OF THE RAINBOW!"



(64) WAGNER'S PECULIARITIES.

In 1876 Wilhelm Tappert, distant apostle of Wagner, assembled in his home the "new music" of the master, which each new work made its appearance on the part of the critics of Wagner with the acrimony and hatred with which the genius laid the foundation of the amazing.

Herewith a few excerpts from "in every respect, the music, with a and diseased brain." (Ed. Schelle)

"At the end of the performance Richter, the 'apostle of the master,' hoarse over the untalented 'futurist' performance of Die Walküre in Vienna.

"A mountain of stupidity and (Signale on Meistersinger.)

"In Berlin the ear-torturing music. Where such stuff, a bastard in tone question of musical understanding."

"The Vienna public heard this music in the original two years ago and (Ed. Hanslick on Carl Tausig's performance of Meistersinger Prelude.)

"A ruffian." (Wiener Presse, 1875.)

"Horrible." (Berliner Nationalzeitung, 1875.)

"Richard Wagner, public enemy, 1875.)

"Brainless." (R. Lienau in Echo, 1875.)

"Humbug." (Europa on Meistersinger, 1875.)

"Cat's music." (Sporn on Tristan, 1875.)

"Pestilence." (Wachenhusen in, 1875.)

"Cacogenesis." (Deutsche Musik, 1875.)

These caricatures were drawn by the Norwegian cartoonist, Johan Bull, to accompany a series of burlesque Wagner librettos by Leonard Liebling which appeared in the Musical Courier during their sole object.

in Word and Picture

ned Berlin music critic and ardent
orm a collection of diatribes against
appeared in the European press as
us of today the lack of understand-
r's time seems incomprehensible—
y assailed the man whose towering
re of the art of music positively

ert's book: "The libretto is absurd
exceptions, the product of a senile
ristan and Isolde, 1865.)
oor fanatics called conductor Hans
e the curtain, and yelled themselves
gner." (Wittman reviewing the first
1877.)
ality in word, action and music."

of Bayreuth is becoming rampant.
word, finds favor there can be no
lvester Frey, 1879.)
curdling prelude to a 'comic opera'
remembers what it endured then."
arrangement for four hands of the

ing on Lohengrin, 1866.)
gman of modern music." (Stradina,

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GOLD HAS ONLY ONE
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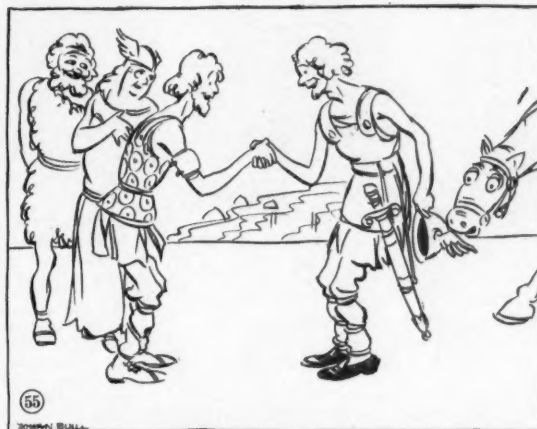
the years 1923-24. They deal with the unintentional humor contained in the plot of the Nibelungen drama, as sensed by a professional humorist; they are in no wise intended as disparagement, being entertainment.



(51) HUNDING'S DEEPEST BASS TONES. (Walküre.)



(52) SIEGMUND RESTING SWEETLY. (Walküre.)



(55) GRIPPING MEETING OF SIEGFRIED AND GUNTHER. (Götterdämmerung.)



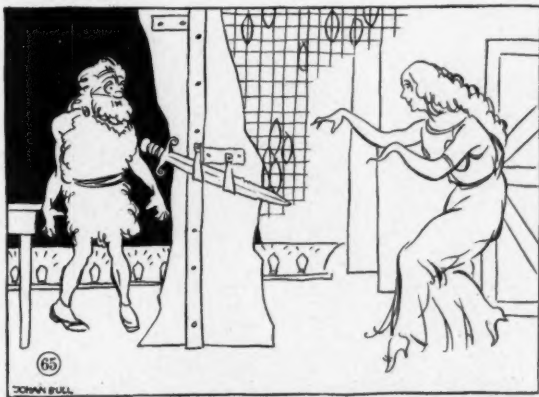
(56) SIEGFRIED'S BEAR FRIGHTENS MIME. (Siegfried.)



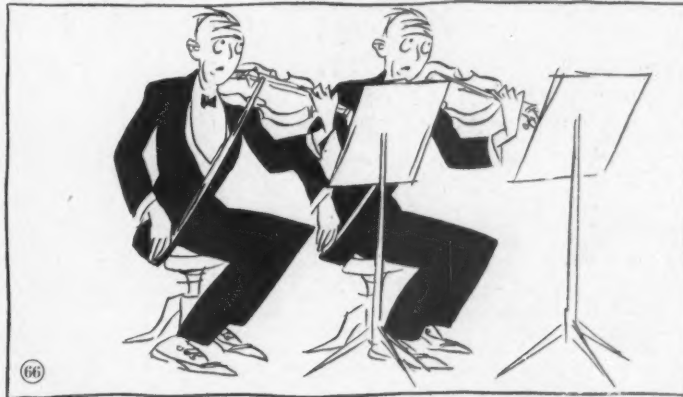
(60) SIEGFRIED FINDS BRÜNNHILDE. (Siegfried.)



(61) "DID YOU PACK MY PAJAMAS, BRÜNNHILDE?" (Götterdämmerung.)



(65) THE SWORD STUNT OF SIEGMUND-SAMSON. (Walküre.)



(66) THE WALKÜRE MUSIC INDICATES THAT SIEGMUND AND SIEGLINDE ARE TWINS.

Pictorial Biography of Richard Wagner



(67) HERMANN WINKELMANN.

The celebrated tenor of the Vienna Court Opera gave the memorable first portrayal of the role of Parsifal in the Bayreuth festival of 1882. He imbued the figure of the Knight of the Grail with a noble simplicity which, during the course of the drama, develops into mighty grandeur; his impersonation of Parsifal still stands as a model for the role. From 1883 to 1906 the tenor was one of the bright particular stars at the Vienna Court Opera, where he created the role of Tristan with Materna as Isolde. In 1884 he visited the United States, with Materna and Scaria, singing at the Wagner Festivals given by Theodore Thomas in various cities.



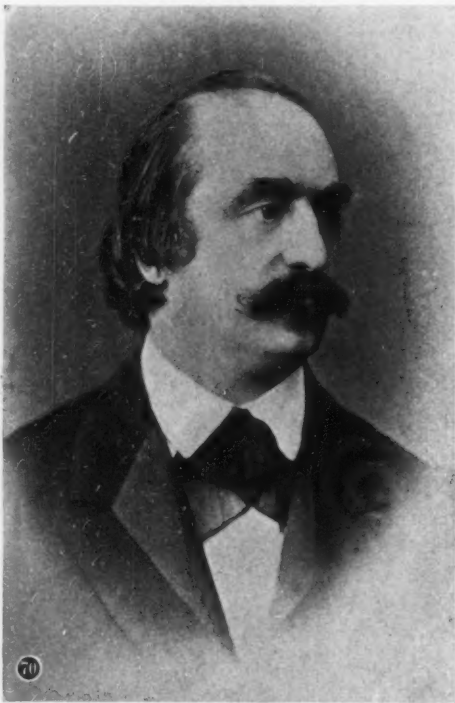
(68) ROSA SUCHER (NEE HASSELBECK) AS ISOLDE.

Rosa Sucher was counted one of the most celebrated of Wagner singers. She gained triumphant successes as Isolde and Sieglinde. At the Bayreuth festival of 1885 she accounted for the role of Isolde. Her husband, Josef Sucher, was an eminent conductor. The couple were engaged by Pollini at Hamburg from 1878-88, after which they went to the Royal Opera at Berlin. Josef Sucher was considered one of the best Wagner interpreters. Rosa Sucher appeared at every Bayreuth festival from 1886-99. She sang leading Wagner roles at the Metropolitan Opera House in New York in 1895. After her husband's death in 1908 she settled in Vienna as a vocal teacher.



(69) THEODOR REICHMANN.

Much prized baritone of the Vienna Court Opera, who created the role of Amfortas at Bayreuth in 1882 and was counted as one of the most valuable members of the festival companies up to 1892. After the achievements of Winkelmann and Reichmann in the festival of 1882 the general opinion, which was shared by Wagner, was that in 1876 the correct Wagnerian style was being sought, while in Parsifal (1882) it was actually found. Reichmann was leading baritone at the Vienna Court Opera from 1882-9. He also sang at the operas of Berlin, Magdeburg, Rotterdam, Strassburg, Cologne, Hamburg, Munich and New York (Metropolitan, 1889-90). He was considered the ideal Flying Dutchman, and was invited to sing the role in most of the leading European opera houses. Reichmann had an imposing stage presence, was a capital actor, but was subject to the failing of singing flat, a fault which often marred his performances.



(70) EDUARD HANSLICK. (1825-1904.)

Undoubtedly the most eminent, celebrated and best-hated of Wagner's opponents, Hanslick, originally a jurist, early devoted himself to writing on musical subjects. He became musical reviewer of the Wiener Zeitung, and later held the same post on the Presse, from which journal he went over to the leading Austrian daily, the Neue Freie Presse. Hanslick was also active in the realm of musical science. He was professor of musical history and esthetics at the Vienna University. He used his influence on behalf of Brahms, whom he greatly admired, and against Wagner, whose music he detested. He opposed Wagner artistically and personally in every way possible, and while many of his objections to the innovations of the master proved untenable, he unquestionably put forth the strongest arguments against the merit of Wagner's theories that were advanced at the time. Later he modified his views to some extent, and admitted the merits of Wagner's earlier works (which he had condemned when they first appeared); but the Nibelungen Ring, Tristan and Isolde and Parsifal remained closed books to him.



(71) AMALIE MATERNA AS BRUNNHILDE.

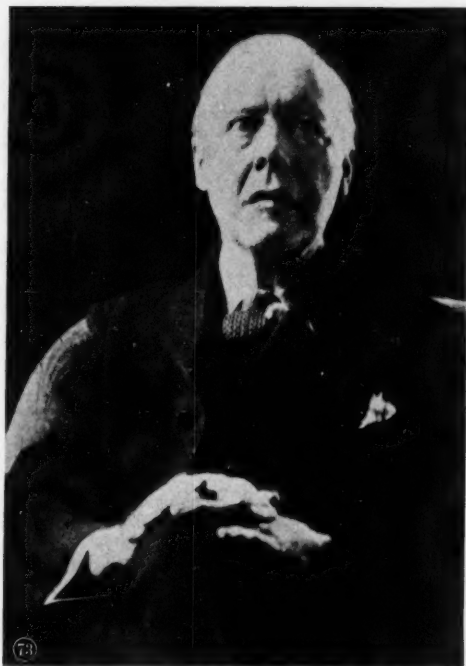
Amalie Materna began her career as an operette singer at the Karl Theater in Vienna. After a considerable time she became prima donna at the Royal Opera in Vienna; namely, in 1869. Her dramatic gifts and her glorious voice caused Wagner to entrust the role of Brunnhilde to her at Bayreuth in 1876. Materna was the first Kundry (Parsifal) in Bayreuth in 1882. Her portrayals of Wagner roles still stand as models.



(72) LILLI LEHMANN.

The distinguished singer started her career as a coloratura soprano at the Berlin Opera. She later went to America where she married the tenor, Paul Kalisch. In America she became a dramatic soprano, and devoted herself to the study of the great Wagner roles. Returning to Germany in 1890 she became famous as a Wagner singer. Her extraordinary vocal technique and knowledge of the art of singing made it possible for her to appear with success even at an advanced age. Her sister, Marie, was also an eminent songstress, and her niece, Lotte Lehmann, is at present one of the prides of the Vienna State Opera.

Pictorial Biography of Richard Wagner



(73) HOUSTON STEWARD CHAMBERLAIN.

In the voluminous Wagner bibliography Chamberlain's Richard Wagner is one of the best known works. It contains a remarkably clear and faithful delineation of the master's personality and artistic ideals. Chamberlain, who married Wagner's daughter, Eva, also gained wide renown with his writings on subjects other than Wagner—notably with *Basic Principles of the Nineteenth Century*.



(74) PALAZZO VENDRAMIN-CALERGI IN VENICE.

After his strenuous work at the festival, Wagner felt the need of relaxation. Accordingly he rented the beautiful Palazzo Vendramin-Calergi in Venice, where he and his family were to spend the winter of 1882-83. Combining recreation with work, Wagner occupied himself with literary activity and preparations for the next festival. A heart ailment of long standing now made its reappearance. On the evening of February 12, he spent an unusually long time with his family, improvising for them on the piano. In the forenoon of the next day he was at his work as usual, but at about two in the afternoon he suffered a heart attack, to which he soon succumbed.



(76) JOHANNA JACHMANN-WAGNER.

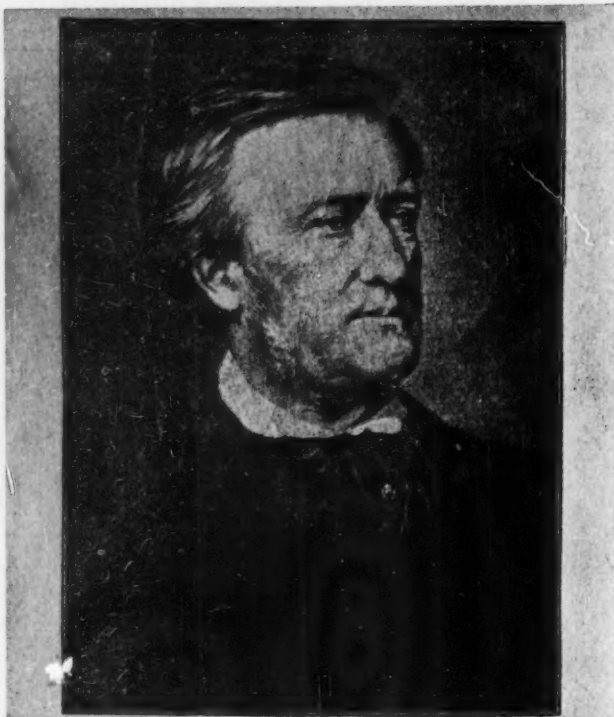
(Lithographed by Lenze.)

Johanna Wagner, daughter of Richard Wagner's brother Albert, was a distinguished dramatic singer and actress. In 1844, at the age of sixteen, she was engaged at the Royal Opera in Dresden, where her uncle Richard was conductor. Her excellent work brought her the role of Elisabeth in the first performance of *Tannhäuser*, October 19, 1845. She acquitted herself of the difficult task in a manner above all expectations. In 1858 the singer married the district president, J. Jachmann. She attained great prominence as a dramatic artist in the grand style, until, in 1861, she had the misfortune to lose her voice. Nevertheless Wagner invited her to take part in the Bayreuth festivals of 1872 and 1876.

(75) RICHARD WAGNER'S LAST PORTRAIT (Bayreuth, 1882).

The second and last Bayreuth festival in Wagner's lifetime took place from July 26 to August 29, 1882. There were sixteen performances of *€ Parsifal* under the leadership of Hermann Levi. Up to the year 1913, *Parsifal* was produced exclusively in Bayreuth.

Pictorial Biography of Richard Wagner



77

77 PORTRAIT OF RICHARD WAGNER.
(Painted by Henry Harrison.)

This portrait, which is of life size, in oil, was painted by Henry Harrison while studying in Munich at the time of Wagner's short residence there in 1864. The artist, then scarcely twenty years old, had the good fortune to be introduced to the great composer by a brother-in-law, who was an opera singer and a personal friend of Wagner. Seeing the young artist alone and friendless in the great city Wagner requested him to occupy a room at his house, and it was there the sketch for the portrait was made in the winter of 1864. When exhibited at the "Kunstverein" it was con-

sidered one of the best likenesses of Wagner that had ever been painted, and a request came to the artist to permit the portrait to be reproduced lithographically. Unfortunately, however, a few years later all traces of the picture were lost, until recently a friend and present resident of Munich found the portrait in an obscure place, and, recognizing its signature, wrote to the artist at once about it. After an intricate and lengthy correspondence it was finally returned to the artist who now has it in his studio in Jersey City as a most precious relic of a most delightful acquaintance with this great modern composer.

(77) PORTRAIT OF RICHARD WAGNER.

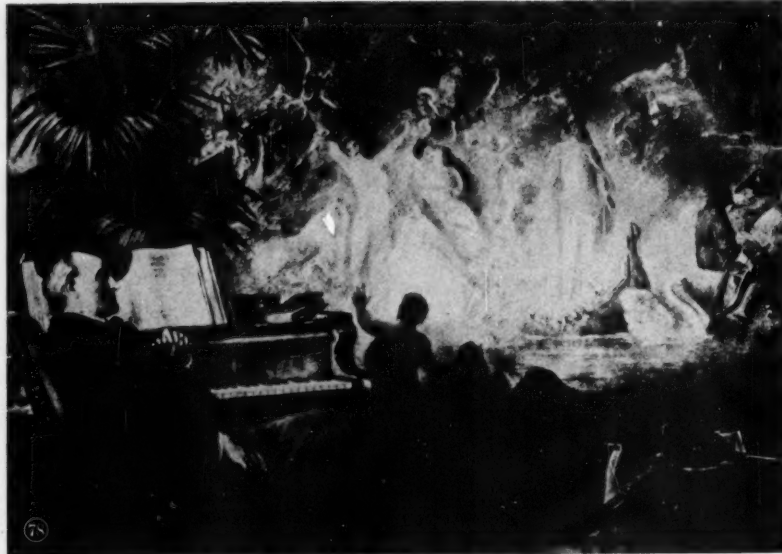
(From the Painting by Henry Harrison.)

This is considered one of the best portraits of the master in existence. It was painted by Henry Harrison of Jersey City at the time he was an art student in Munich in 1864. Wagner befriended him. The picture was lost for nearly forty years, but finally found its way back to the author.



(81) PAGE FROM THE ORIGINAL SCORE OF DIE MEISTERSINGER.
(Last scene of third act.)

The above facsimile of a page of the manuscript score of Die Meistersinger is a striking example of the unusually fine and clear musical chirography of Wagner—quite different from that of Beethoven and many other noted composers.



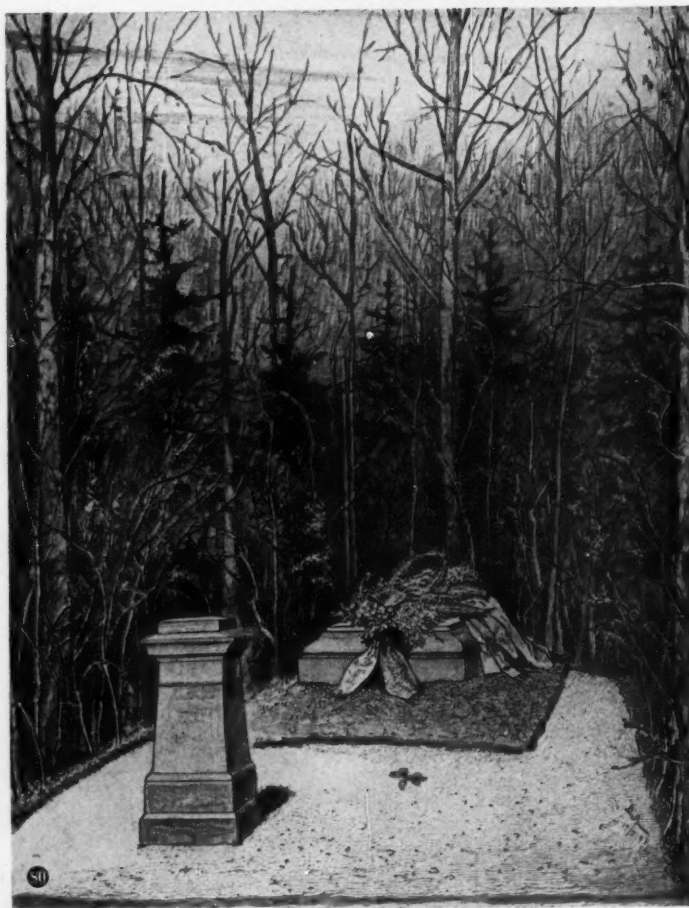
(78) "WAGNER'S DREAM." A Noted Idealistic Painting by Schweneinger.
In the vision the various characters in his earlier operas and later music dramas float before the master, who is dreaming at his piano. Lohengrin and the swan can be plainly seen in the foreground.

(79) WAGNER'S GRAND-CHILDREN.

The four grandchildren of the composer, sons and daughters of his son Siegfried, at play in the garden of Villa Wahnfried in Bayreuth.



79



(80) WAGNER'S GRAVE IN BAYREUTH. (Drawing by L. Bechstein.)

Wagner's earthly remains were transported from Venice, by way of Munich, to Bayreuth. They were interred in the garden of Villa Wahnfried. Twelve friends, who included Hans Richter and Hermann Levi, acted as pall-bearers. At the conclusion of the services all left the garden, and Cosima Wagner approached the grave; in her solitary presence the coffin was lowered and the grave filled.

Metropolitan Opera

(Continued from page 7)

Fleischer as the sorceress were again delightful both vocally and histrionically. The rest of the cast comprised Clarence Whitehill and Mmes. Lerch, Ryan, Telva, Bourskaya, Carroll, Falco and Flexer, who were all heard to excellent advantage. The audience was large and responsive.

LA GIOCONDA, DECEMBER 20

Ponchielli's stirring and tuneful *La Gioconda*, with Rosa Ponselle in the title role, held a large audience enthralled on Thursday evening. Frederick Jagel, a young American tenor who is steadily climbing to stardom, sang opposite her in the role of Grimaldo. Julia Claussen was cast as Laura, Gioconda's rival for the affections of Grimaldo, Merle Alcock was La Cieca, Giuseppe Danise the spy, Barnaba, and Ezio Pinza, Alvise. Messrs. Reschiglian, Paltrinieri,



ROSA PONSELLE,

as *Elvira*, in the recent revival of *Ernani*, a role in which she created another excellent impression. (Photo by Carlo Edwards.)

DeAngelo and Gabor completed the cast and Mr. Serafin conducted.

Essaying for the first time a role in which Caruso was especially loved, Mr. Jagel gained the complete favor of the house with his clear, velvety and easily flowing tenor organ, his artistic and reposeful delivery and his spirited play. His performance was pure pleasure. Gioconda is one of Miss Ponselle's most dramatic roles and gives ample opportunity for her sterling vocal art. In her exit in the first act, in which she walks supported by Grimaldo and La Cieca, she holds a protracted high tone of such lovely quality and such intense timbre as to be positively tear-compelling. Those gathered in the buffet upstairs after the act simply could not get over it. Mme. Claussen did notable work, vocally and dramatically, as the beautiful Venetian, and Merle Alcock was moving and fine voiced as the old blind woman. Those two enviable baritones, Danise and Pinza did some superb singing, the former's high notes having a beautiful tenor quality and the luscious middle and low registers of the latter being at their very best.

The celebrated Dance of the Hours was effectively staged and danced by the ballet corps. The old piece de resistance has lost none of its charm, which was evident from the enthusiastic approval of the audience. Mr. Serafin conducted as though *La Gioconda* were a special favorite with him; but then, he does that with all the scores he interprets.

CAVALLERIA RUSTICANA AND PAGLIACCI, DECEMBER 21

The operatic brothers, *Cavalleria Rusticana* and *Pagliacci*, who are not seen together quite so often as they used to be, came before the Metropolitan's audience on Friday evening, hand in hand. Elena Rakowska sang Santuzza; and Ina Bourskaya, Tokatyan, Basiola and Falco sang their allotted parts well. Bellezza conducted.

Then came the clowns' tragedy, with Basiola singing Tonio in the place of Titta Ruffo, whom a host had come to applaud. Nannette Guilford sang Nedda with her customary dramatic effect, and Martinelli gave his fine, pathetic Canio. Bada and Cehanovsky were Beppe and Silvio. Mr. Bellezza conducted.

MANON, DECEMBER 22 (MATINEE)

(See page 7)

DIE MEISTERSINGER, DECEMBER 22

Wagner's *Die Meistersinger* was again presented at the Metropolitan, with Florence Easton as Eva; Henriette Wakefield, Magdalene, and Rudolf Laubenthal as Walther von Stolzing. All three portrayed their roles with true interpretative ability and were in excellent voice throughout, giving enjoyment to the many Wagner devotees in the audience. Clarence Whitehill gave his familiar and much admired portrayal of Hans Sachs, while Gustav Schuetzendorf, Pavel Ludikar, Arnold Gabor, Max Bloch, Angelo Bada, Max Altglass, Giordano Paltrinieri, Louis d'Angelo, Paolo Ananian, James Wolfe and William Gustafson were the other Meistersingers. George Meader was as usual excellent as David, the apprentice boy, while Mr. Schuetzendorf's Beckmesser was given with the right sort of humor. Mr. Bodanzky gave his authoritative reading of the score.

SUNDAY NIGHT CONCERT, DECEMBER 23

Renee Chemet, French violinist, made her first appearance of the season on December 23 as soloist in the Metropolitan

Opera House Sunday Night Concert. She played a Bruch concerto with her usual splendid tone, immense verve and the extraordinarily passionate sweep that she always shows in her performance of major compositions. She was well supported by the orchestra under the direction of Giuseppe Bamboschek. Mme. Chemet also played a group of shorter numbers, accompanied by Anca Seidlova. The balance of the program was made up of vocal solos and duets delivered by Marek Windheim, Jane Carroll, Editha Fleischer, Rafaelo Diaz, Pavel Ludikar, Elda Vettori, Marion Telva, Frederick Jagel and Max Altglass with such skill and musicianship that their offerings were received with hearty applause. It was altogether a successful evening.

Little Theater Opera Company Gives *The Bat*

A delightful performance of the charming light opera, *The Bat* (*Die Fledermaus*), best known and best loved of the Strauss operas, was given by The Little Theater Company at The Heckscher Theater, December 20.

Elsie Wieber, having opulent beauty of voice and gracious manner, was wonderfully suited to the florid role of Rosalinde; the Czardas was effectively sung, with clear ringing quality in her high notes.

William Hain as Von Eisenstein was a splendid singer, with a finely trained voice and sense of humor.

Beatrice Mack brought to the part of Adele a fine voice, vivacity, and a high sense of wit, which she nicely maintained through the entire role, and truly shows she has "talent," as her song in the last act expresses.

Teodora VanDoorn as Ida (Adele's sister) has a spontaneous, captivating personality, an attractive speaking voice, and is a clever actress; she sang well, with a bright and spirited voice.

Warren Lee Terry very well sang the difficult role of Alfred, the singing teacher of the bored Prince Orlofsky, a part to which Janet Cooper gave admirable distinction in voice and acting.

Richard Hochfelder made a good Dr. Falke, having a voice of good timbre. Harold Wollenhaupt as the Warden, sang with fine resonance. Wells Clary as the Jailor, and Walter Searle as the Lawyer, created their individual roles of comedy with the keenest sense of humor.

Doris Hawes-Craven danced an attractive Russian number. The costumes were colorful, and the verve and action of the entire ensemble reflected credit on the conductor, William Reddick, who knew his score almost from memory; he constantly got fine effects from a limited number of players.

Brahms Chorus Gives Brahms Requiem

"The Brahms Chorus of Philadelphia, under direction of N. Lindsay Norden, last night (December 13) gave a splendid performance of the Brahms Requiem, the Dvorak Te Deum and an excellent motet by Mr. Norden for soprano, chorus and orchestra in the First Presbyterian Church, with soloists and orchestral accompaniment," wrote the critic for the Philadelphia Ledger. "For the Trumpet Shall Sound," he continued, "was beautifully sung, Mr. Norden, in a most effective manner, making the crescendo and the accelerando from the solo into the triumphant entrance of the chorus and the full orchestra, neither effect being exaggerated and yet both full of life and spirit. . . . The opening number was a fine motet *Charity*, by Mr. Norden, for soprano solo, chorus and orchestra. It is melodious, original, beautifully harmonized and well orchestrated. The treatment of the soprano solo voice was especially effective, and Mrs. Wilson did her best work of the evening in it. Last night was the first time it has been heard with orchestra, Mr. Norden having completed the instrumentation last summer.

Jeno de Donath Has Many Engagements

Jeno de Donath, violinist, is having an active fall and winter season. He has resumed teaching at his Philadelphia studios and also is fulfilling many concert engagements, which have included three appearances at Beaver College and



LUCY LAWLER LORD

holding a high C on the roof of the Imperial Theater during a rehearsal. Her teacher, Madge Daniell, is listening to her voice. (See story on page 14.)

also concerts before the New Century Club and Penn Athletic Club in Philadelphia. Doylestown, Pa., heard him on December 5; December 16 he appeared at the Benjamin Franklin Hotel and on December 18 at the Philomusian Club in Philadelphia, and among his forthcoming engagements are the following: January 3, Glenside, Pa.; 11, Bala, Pa.; 23, Oak Lane, Pa.; 28, Phoenixville, Pa.; 29, Germantown, Pa.; February 12, Lansdowne, Pa.; 27, Media, Pa.; March 5, Chester, Pa.; 14, Philadelphia; 27, Ambler, Pa., and May 7, Norristown, Pa.

Adolph Vogel Conducts Main Line Orchestra

With Adolph Vogel wielding the baton, the Main Line Orchestra recently appeared in concert in the Junior High School at Ardmore, Pa. "The ensemble of the orchestra was generally excellent and there was abundant evidence that the organization had worked hard and faithfully on the program," wrote the critic of the Philadelphia Evening Ledger in commenting on the concert. This is an amateur organization which now is beginning its fifth season. Mr. Vogel, the conductor, is a member of the faculty of the Main Line School of Music.

Herma Menth Gives Many Encores

Herma Menth was so enthusiastically received when she gave a recital recently at John Wanamaker's in New York that it was necessary to give many encores in addition to her three groups of programmed numbers. The audience liked her brilliant playing very much.

National Conference to Meet in Chicago

President Mabelle Glenn has announced that the board of directors of the Music Supervisors' National Conference has decided to hold the 1930 meeting of that group in Chicago, March 31 to April 4, with headquarters at the Stevens Hotel. The vote was unanimous. The board consists of twelve members, two from each conference.

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and four weeks throughout
California and the Northwest.

Chicago Symphony Plays Bloch's America; Horowitz Creates Sensation at Recital

Mary McCormic in Fine Recital—Apollo Club Gives The Messiah—Skalski Concert Intime Offers Interesting Music—Other News

CHICAGO.—As a recitalist Vladimir Horowitz created even a greater sensation here than as soloist with the Chicago Symphony Orchestra, thrilling an audience which left barely space enough for him to tread his way back stage, as only a genius can thrill in these days of superior art. The recital, at Orchestra Hall, on December 16, had been sold out weeks in advance, so complete is Chicago's reaction to this sensational artist. That no task is too great for Horowitz was thoroughly evidenced by his manner of dwarfing intricacies in a program replete with them.

To begin with, there was the colossal B minor Sonata of Liszt, which but few pianists attempt. Only the great virtuoso can cope with its hazards. Horowitz went through it with complete mastery, giving it a stupendous, inspiring rendition that bespoke the genius. Then there came a group of Chopin—the G minor ballade, two mazurkas in C sharp minor and three etudes. Powerful as were his dynamics in the Liszt sonata and the Ballade, as delicately scintillating were his finely spun pianissimos in contrast. There were other numbers by Tchaikowsky, Debussy, Ravel and Liszt, which fairly glistened under the magic fingers of this young wizard of the piano. To climax the program, there was the pianist's Virtuoso Variations on Two Themes from Carmen—a feat in which Horowitz completely overwhelmed his listeners, who expressed their pleasure with deafening applause and showed their astonishment by "ohs" and "ahs," shaking of heads and talking aloud after every number—in fact, Horowitz had to delay several minutes before beginning a number to allow their audible delight full sway.

MARY MCCORMIC

Since her days with the Chicago Civic Opera Company—only a few years back—Mary McCormic has journeyed abroad, and, conscientious artist that she is, has studied diligently to improve her voice and art. She has returned after several years' study and singing abroad with a refinement of style and of voice possessed by few singers today. To her naturally lovely and expressive voice study has added much in the way of control and its clear, bell-like quality has taken on added brilliance. Miss McCormic's use of mezza-voce is something at which to marvel, and wise artist that she is, she does not overdo it.

At her song recital at the Studebaker Theater, December 16, she was greeted by a large audience of eager admirers, to whom she had endeared herself when a member of our opera company, and her success at the hands of these discriminating listeners was complete. She sang beautifully, albeit an excusable nervousness somewhat affected the steadiness of her tone in Pizzetti's I pastori, with which she opened. In two Respighi numbers—Nevicata and Stornellatrice—which followed, she completely found herself, singing with beauty of voice and understanding. As the recital progressed the charming artist continually built up climax after climax and surprised her most sanguine admirers by the richness of her art and the exquisite quality of her voice. An aria from Quo Vadis was particularly well sung, but it was especially in a French group by Debussy, Grovlez, and Chabrier that Miss McCormic shone to best advantage. Here the gifted songstress gave luxuriously of that fine art which makes Mary McCormic one of the unique recitalists of the day. Coupled with this is a keen knowledge of the moderns and the ability to deliver the composers' message to the listeners—this is indeed rare art. A fascinating artist who captivates by the simplicity and beauty of her song and the charm of her personality!

MARIE ZENDT ON WESTERN TOUR

Marie Sidenius Zendt, one of the most popular sopranos in the country, left last week on her annual Western tour, during which she will appear in recital in Arizona, Washington, California, etc. She was soloist in The Messiah at the University of Arizona, Tucson, on December 16. Mrs. Zendt appeared in recital at Phoenix, Ariz. on December 18. She will give a recital at Marymount College, Salina, Kas. in February. Her tour will last two months, at the end of

which time she will return to the middle-west for a series of recitals.

MUSICIANS' CLUB OF WOMEN

The program for the concert of the Musicians' Club of Women at Curtiss Hall on December 17, enlisted the services of the following members: Ida Mae Cameron, Marie Hammer, Maria Matyas, Ruth Breyspraak and Wally Heymar.

ANDRE SKALSKI'S CONCERTS INTIMES

The seventh concert in the series of Concerts Intimes which Andre Skalski is giving at Sherwood Recital Hall, included two first performances—that of a Sonata for Cello by Zoltan Kodaly, and of Maurice Ravel's Sonata for Violin and Cello. The balance of the interesting program contained a group of three numbers by Rene Lenormand, two songs by Ernest Chausson and the Cesar Franck F minor Piano Quintet. Chicago is indebted to this versatile and studious artist for the uncovering of much interesting and unacknowledged music.

CHICAGO MUSICAL COLLEGE NEWS ITEMS

The Junior Orchestra of the college gave a concert in Central Theater in the college building on December 19. A program was given with soloists from the Junior Preparatory department and Christmas carols were sung.

The Junior Orchestra has met with much success during the present season, and the students value the experience and entertainment they get from both rehearsal and performance. As the members of the Junior Orchestra become efficient in ensemble playing, they are promoted to the main orchestra of the college. The following took part in the program: Gertrude Turek, Betty Jane Fetter, Bernice Levin, Ruth Kivtek, Babette Weil, Harold Hurwitz, Harold Burnstein, Harold Budowsky, Dorothy Kozelka, Shirley Krane, Jules Rosenthal, Jackson MacLow, Jr., Jane Alfson, Alice Gamberg, Mary Mendelssohn, Onalee Curtright, Gertrude Karelitz, Lucille Ruth Browne, Deborah Rosenstein, Frances Loebig, Henry Culbon, and a sketch, Who's Afraid, was given by the Peter Pan Players, consisting of Betty Jane Fetter, Jules Rosenthal and Harold Hurwitz. At the close of the program the children greatly enjoyed the Christmas tree and Santa Claus himself.

Lucille Meusel, former artist pupil of Herbert Witherspoon, and now soprano with the Chicago Civic Opera Company, together with Giulia Bustabo, violinist, pupil of Leon Sametini, will give a joint recital at the Union League Club on January 6.

Frederick Dyonch, artist pupil of the violin department, appeared as soloist at the Christmas services at the Third Presbyterian Church on December 23.

Ruth Bastow and Marion Bergstedt, pupils of Helen Wolverton, were soloists at the Mail Advertising Service Association's Christmas ball at the La Salle Hotel on December 13.

Mme. Libushka Bartusek, head of the ballet department, accompanied by Gertrude Towbin of the piano faculty, gave a dance program in costume for the Arcade Women's Club at the Shoreland Hotel on December 8.

A new fraternity, Phi Alpha Mu, has been organized at the college, which promises to be very active among the young men students. The initial meeting was held December 14 at the Morrison Hotel and the first informal banquet given by the charter members of the Fraternity, all pupils of Chicago Musical College. Troy Sanders, of the piano faculty, was guest of honor. A large pledge class has been organized, and interest is very keen among the young men students of the college.

Lydia Mihm, soprano, artist pupil of Isaac Van Grove, appeared in recital at the Beverly Hills Woman's Club on December 12. Elizabeth Klein, contralto, also a pupil of Mr. Van Grove, is soloist and a member of a quartet at the New England Congregational Church, which broadcasts over WBO Sunday afternoons.

Nancy Berg, contralto, pupil of Mme. Aurelia Arimondi, is soloist at the Englewood Swedish Baptist Church. Martha

Herrin, soprano, another pupil of Mme. Arimondi, was soloist at the Garfield Baptist Church, December 9.

Kathleen Powell, contralto, pupil of Herbert Witherspoon, gave a song recital at the Stockton Culver College, Canton, Mo., on December 18. Clifford Blair, tenor, also a Witherspoon pupil, was soloist at the St. Paul Episcopal Church on December 16. George Gove, bass, a third pupil of Mr. Witherspoon, was soloist, with orchestra, over WLS on December 11.

On December 2, Winifred Stanz, soprano, pupil of Graham Reed, gave a song recital at the Three Arts Club.

Max Cahn, violinist, pupil of Leon Sametini, gave a violin recital at Lyon & Healy's, December 2. Mr. Cahn received much praise from the press for his artistic work.

APOLLO CLUB'S FINE MESSIAH

On December 20, Orchestra Hall held a large audience which was edified by a smooth, even and entirely enjoyable performance of the Messiah by chorus, orchestra and organ under the baton of Edgar Nelson, the new conductor of the Apollo Club, who established himself as a pronounced asset to this popular organization. Under his able guidance its future is bound to be bright.

The soloists were Arthur Kraft, who delivered the tenor solos in his customary artistic manner; Ruth Rodgers, who exhibited a well cultured soprano voice; Carolyn Harris' contralto, which was resonant and rich, and Frank Cuthbert, who sang well. Clear, conspicuous diction was a common and welcome asset.

AMERICAN CONSERVATORY NOTES

The Christmas holidays of the conservatory extend from December 23 to December 30, inclusive. Private lessons and classes will resume the week beginning December 31.

The next recital of the regular Saturday afternoon series will be on January 12, when advanced violin pupils of Jacques Gordon and piano pupils of Earl Blair will be presented in Kimball Hall.

Christmas Carols were sung in the reception room by students and friends, on December 21, under the direction of Leo Sowerby. A special vocal quartet, composed of Louise Winter, Elaine De Sellem, George Smith and Kenneth Barradell, assisted.

Jacques Gordon of the violin faculty, has been filling engagements in the middle west in December. During January he will appear in the eastern states and in February in the south. His engagements include both solo engagements and appearances of the Gordon Quartet.

Dorothy Lee Patswald, artist pupil of the voice department, was soloist on December 19 at the banquet of the American Legion Auxiliary in Chicago.

The conservatory chapter (Gamma) of Phi Beta fraternity gave a musicale in Kimball Salon on December 11.

EDWARD COLLINS' PUPILS HEARD

The Chicago Musical College regular Sunday afternoon concert was furnished on December 16 by pupils from the class of Edward Collins, who has to his credit many pianists now appearing in public with great success. A remarkably well played program proved the efficiency of his training in the case of each and every participant. Those appearing were Helen Evenson, and Lawrence Beste (each playing a Brahms Rhapsody); Jeannette Cohen, who offered a Mozart Allegro; Ruth Dresser, whose vehicle was a Paderewski Polonaise; Marie Kessler, who chose a Dohnanyi Rhapsodie; Mamie Stillerman, playing a Debussy Arabesque; Lola Lutz, in Rachmaninoff's Humoresque; Lloyd Pond, who gave Schumann's Soaring; Leonard Gay, who presented Ravel's Jeux d'eau; Valma Gildermesiter, playing Tchaikowski's Troika; Ethel Kane in a Chopin Etude; Annabelle Robins in her teacher's Valse Elegante, and Marion Jaffray closing the program with Vogrich's Staccato Caprice.

ANNIE FRIEDBERG IN CHICAGO

Annie Friedberg, New York manager of artists, paid the MUSICAL COURIER a call during her stay in Chicago the past week. Miss Friedberg witnessed performances of the Chicago Civic Opera with some of her artists—Alexander Kipnis and Rene Maison—in the casts. The manager also announced the engagement of Yelli D'Aranyi with the Chicago Symphony Orchestra in January.

CHICAGO SYMPHONY PLAYS BLOCH'S AMERICA

The Chicago Symphony Orchestra, under the leadership of Frederick Stock, gave Ernest Bloch's prize winning "America" first presentation at the Friday-Saturday concerts, on December 21 and 22. As judges, Frederick Stock, Leopold Stokowski, Walter Damrosch, Serge Koussevitzky and Alfred Hertz chose Bloch's work (out of ninety-
(Continued on page 36)

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Lumiere photo

Rethberg Guest of Guild of Vocal Teachers

The Hotel Barbizon concert parlor was the scene, December 15, of a gathering of the Guild of Vocal Teachers, Anna E. Ziegler, president, this being a special occasion, when a gold medal, with inscription, was presented to Elisabeth Rethberg, opera soprano. Many well known vocal teachers of the metropolis and environs were present. Mme. Ziegler introduced Sigmund Spaeth and Dr. Frank Miller, who said complimentary things of Mme. Rethberg, and a flashlight picture was taken of the group. President Ziegler's presentation speech in part follows:

"This is a joyful occasion for the Guild of Vocal Teachers. At last we are able to shake hands with our first Honorary Member, Elisabeth Rethberg.

"We are assembled to greet her and to acclaim publicly that in her singing we find a model for our teaching, the

GUILD OF VOCAL TEACHERS' PRESENTATION TO RETHBERG

Elisabeth Rethberg was presented with a gold medal by the Guild of Vocal Teachers, Anna E. Ziegler, president, at the Hotel Barbizon, New York City. Prominent in the picture at the right, beside the two stars, are (left to right) Leonard Lieblich, Percy Rector Stephens, Henry Holden Huss, Mme. Rethberg's father, her husband (Mr. Doman), Dr. Spaeth, Dr. Frank Miller, Mr. Evans, Alfred Human, Cornelius VanVliet, etc.

(Left) Anna E. Ziegler, president of the Guild of Vocal Teachers, is shown presenting Elisabeth Rethberg with the gold medal.



cultivated tone and the artistic interpretation. This is a necessary step, as the world at large still labors under the delusion that the natural voice in its beauty can be simply poured into difficult music, without culture. We, the Voice Teachers, know that this needs study and work. Study for the musical art and work for the vocal skill. We hear entirely too much of the born singer; even our honor guest must have had some dissonance in her first baby cry. (Her father, Carl Sattler, is here and may tell you.) Mme. Rethberg's voice of today grew to its present perfection by faithful adherence to reliable beauty under all difficulties.

"It is not possible to give you a complete picture of our singer's work, unless I would read to you this whole book of her life. I will just read its motto: 'It is a precious thing to go after the Sun, and then, before one knows it, to stand in the Sun. Here all paths are flooded with light. Where'er one turns more shining is revealed.'

"Dear Elisabeth Rethberg, from our hearts we present you with this Medal of Honor."

Needless to add hearty applause then followed and Mme. Rethberg replied with a few modest words of appreciation, which were thoroughly enjoyed.

Wedding Dinner for the Didurs

Arranged by Joseph H. Landau as host, a dinner, reception and dance took place last Sunday evening at the Hotel Plaza in honor of Mr. and Mrs. Adamo Didur, who were married the previous week in the chambers of Judge Mancuso, when the celebrated and popular basso made the beautiful and charming Mlle. Marguerite Vignon his bride.

About 300 guests assembled to honor the Didurs at the Hotel Plaza, and their enthusiasm climaxed when the Consul General of Poland, on behalf of his government, presented Mr. Didur with the Order of Polonia Restituta. A highly eulogistic address accompanied the bestowal. Tribute was paid to Mr. and Mrs. Didur also in speeches by Mr. Landau and Leonard Lieblich, the latter's remarks being humorous.

Guests attending the dinner and reception to Mr. and Mrs. Didur were: Otto Kahn, Gatti-Casazza, Edward Ziegler, Tulio Serafin, Arturo Bodanzky, Mr. and Mrs. Vicente Belleza, Louis Hasselmann, Mr. and Mrs. Bamboshek, Giuseppe Sturani, W. Pelletier, Dr. Riedel, J. Setti, Mr. and Mrs. Dell'Orificio, Mr. and Mrs. Edwin Franko Goldman, Mr. and Mrs. Rudzinski, Maria Jeritza, Rosa Ponselle, Lucrezia Bori, Mme. Rakowska, Frances Alda, Carmela Ponselle, Nina Morgana, Queena Mario, Thalia Sabanieva, Leonora Corona, Ina Bourskaya, Marion Telva, Margaret Matzenauer, Marie Rappold, Anna Fitzgibbon, Mr. and Mrs. G. Martinelli, Mr. and Mrs. B. Gigli, G. Lauri-Volpi, Mr. and Mrs. A. Tokatyan, Mr. and Mrs. F. Jagel, Rafaelo Diaz, Mr. Windheim, Mr. Altglass, Mr. and Mrs. G. De Luca, Titta Ruffo, Mr. and Mrs. G. Danise, Mr. and Mrs. Basiola, Mr. and Mrs. Pasquale Amato, A. Scotti, Mr. and Mrs. Leon Rother, Mr. and Mrs. Ezio Pinza, P. Ludikar, Mr. Gustafson, Dr. and Mrs. M. Marafioti, Cesare Sturani, Mr. and Mrs. Lazar Samoiloff, Romano Romani, Mr. Leary, Margaret Shotwell, Mr. Stojowski, A. Lambert, Mr. and Mrs. Mischa Elman, Mr. and Mrs. Merola, Mr. and Mrs. Fortune Gallo, Mr. Zirato, Mr. Hurok, W. Kossak, L. Rigal, Winold and Hans Reiss, General Consul of Poland and Mrs. Razadowska, Consul and Mrs. Marynowski, S. E. Donna, Lillian Zeruzzi, Mrs. Cappriani, Mrs. Julius Kayser, Mrs. F. Bernstein, Nell Fountain, Mr. and Mrs. George Bernard, Constance Hope, Mr. and Mrs. Nathan Jonas, Messrs. and Mrs. Harry and Philipp Glenby, Mr. and Mrs. Weiman, Sam Jacobs, Mr. and Mrs. Grossi, Lillian Rappold, Lina Loyo, Bella Friede, Edith Prilic, Mr. Bori, Dr. and Mrs. Finkelstein, Rosa Scognamiglio, Sam Piza, Dr. and Mrs. Morawski, Mr. and Mrs. I. Majewski, Mr. and Mrs. M. Bernstein, Mrs. Gaines, Mr. and Mrs. Neuer, Dr. and Mrs. Sarlabous, Germaine Sarlabous, Dr. and Mrs. Bero, Mr. and Mrs. Shefferd, Leonard Lieblich, Josephine Vila, Sigmund Spaeth, Mr. Perkins, Mr. Morris, John Modjewski, and from the staff of the Metropolitan Opera, Mr. and Mrs. Earle Lewis, Carlo Edwards, William Guard, Mr. Garlich, and Mr. and Mrs. L. Villa.

Announcement by the Schubert Memorial, Inc.

The Schubert Memorial announces a change in the program for the Schubert Memorial concert of January 2, necessitated by the regrettable illness of Donatella Prentiss. The after-effects of a severe attack of influenza will make it impossible for Miss Prentiss to undertake a public performance at this time.

The board of directors of the Schubert Memorial have invited Graham Harris, a young orchestral conductor whose various activities have for some time aroused the interest of leading musicians, to conduct a symphony at the concert on January 2. Mr. Harris has been known as a member of the New York Symphony Orchestra, of the Chicago and Detroit symphonies, and also as an orchestral conductor. He conducted the London Symphony Orchestra at the Royal Albert Hall in London with great success, and in this country has been prominent in the radio and movie fields. For three years he conducted at the Capitol Theater in New York, and also was conductor at the Stanley Theater in Philadelphia, where he had a special opportunity to gain experience in symphonic music because of the policy of the late Jules Mastbaum, owner of the theater, to present serious music of the highest type to movie audiences. Mr. Mastbaum, with the assistance of Leopold Stokowski, his official artistic adviser, brought the standard of repertoire presented at the Stanley Theater in Philadelphia to a point

of high excellence. Mr. Harris is at present conducting for the National Broadcasting Company.

At the Schubert Memorial concert on January 2, the first half of the program will be conducted by Ossip Gabrilowitsch, who will lead one hundred members of the Philharmonic-Symphony Society in the prelude to Die Meistersinger von Nürnberg, by Wagner, and in Tchaikowsky's concerto in B flat minor, opus 23, with Isabelle Yalkowsky, pianist, as soloist. The second half of the program will be devoted to Brahms' Symphony No. 1 in C minor, which will be conducted by Mr. Harris.

Betty Tillotson Artists Enjoyed

Isabelle Burnada and Oliver Stewart repeated the same program heard in Steinway Hall on November 21, at Jordan Hall, Boston, on December 3 with even greater success. The audience was most enthusiastic, it being necessary for the artists to give several encores, and both were in excellent voice.

Janet Cooper sang the soprano part in Sullivan's Te Deum given by the Hartford Oratorio Society on December 2. Her criticisms were all favorable. Miss Cooper also sang Prince Oblonsky in The Bat with the Little Theatre Opera Company the week of December 10 in Brooklyn and the week of December 17 at the Heckscher Theatre in New York.

Isabelle Burnada and Oliver Stewart furnished the program at a luncheon given by the Order of the True Sisters of the Hadassa Lodge, at the Hotel Pennsylvania on November 24. The artists, with their manager, Betty Tillotson, were among the guests of honor, having a special table for themselves and friends. Carolyn Gray accompanied the artists with sympathetic skill.

Marion Armstrong and Frederic Joslyn provided the musical program at the meeting of the Women's Press Club for the installation of officers on November 24, at the Waldorf-Astoria, singing one group each and a duet. Both artists were received cordially and gave several encores. Carolyn Gray again proved herself an excellent accompanist.

Althouse Wins Syracuse Journal Tribute

On December 7, Paul Althouse appeared in concert at Mizpah Auditorium, Syracuse, N. Y., and won a noteworthy press tribute in the Journal, as will be seen from the following: "Althouse is famous for his grand opera creations and individuality in reading of the lighter 'Lieder.' He takes the last named into more expressive realms than the mere intonation of texts prosaically prepared. He makes tone pictures of his songs, and with a voice of wonderful range, particularly in the upper reaches, inspires his hearers with the sentiments he gleams from the compositions he presents. Althouse included, among his presentations the O Paradiso

aria from L'Africana, by Meyerbeer. He gave this a most pleasing interpretation and showed the power and dramatic possibilities of his vibrant and musical voice by the ease with which he presented the colorful features of this inspiring selection. This soloist also demonstrated his versatility in linguistic accomplishments by the clarity of his diction while singing the several groups on his program. He brought his features to a thrilling close with the masterful rendition of The Great Awakening, by Kramer. He was compelled during the evening to respond to numerous encores."

Farnam Bach Recitals, December 30-31

Identical are the two programs of Bach music, to be played by Lynwood Farnam at the Church of the Holy Communion, New York, Sunday, December 30, 2:30 o'clock, and Monday, December 31, 8:15, as follows: Fantasia and Fugue in G minor; Three New Year's Chorale Preludes from the Orgelbüchlein; O Join With Me In Praising (Helft mir Gottes Güte preisen); The Old Year Now Has Passed Away (Das alte Jahr vergangen ist) and In Thee Is Gladness (In dir ist Freude); Fantasia in C minor (five voices); Pastorale in F major; Prelude and Fugue in B flat, and Ten Christmas Chorale Preludes from the Orgelbüchlein.

George Lieblich Sues for \$100,000

George Lieblich, the pianist, has been in the Mt. Zion Hospital in San Francisco for several weeks, with a fractured hip and other injuries, as the result of being thrown violently from a street car there which started too suddenly. Mr. Lieblich has entered suit against the street car corporation in San Francisco for \$100,000. His entire season of concert engagements had to be cancelled as the result of his accident.

Erwin Wollner's Playing Enjoyed

Erwin Wollner, violinist, was soloist at Calvary Baptist Church, December 16, playing an adagio (Mozart) with beauty of tone and expression, and receiving many compliments on his playing. He was also heard December 20 by the Daughters of the Empire State at the Waldorf-Astoria Hotel.

Paulo Gruppe's Tour

Paulo Gruppe, cellist, is booked for a tour of Eastern Canada in January, which will take him from Ottawa to Quebec, covering the most important cities of this district.

Sapio Pupil to Give Recital

Leon Johnson, Negro tenor, will give a recital of classic and modern songs and arias, end of January, at the Imperial Auditorium, Harlem; he is a pupil of Mr. Sapio.



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Emma Otero a Rare Prodigy

At the first concert this season of the Rubinstein Club, Enrico Rosati presented a young coloratura, Emma Otero. Miss Otero proved to be a sensation. She sang beautifully and completely won her audience and the critics. To say that she was a sensation is to tell the truth, and is taking in consideration what is usually conceded as a great success.

The following day the critics spoke in exultant terms about the young singer's ability. For instance, Charles Isaacson, in *The Telegram*, stated:

"Otero—Write the name carefully. Say it aloud; repeat it and remember it well. For you will be saying it along with the great music stars of our time. Soon. Very soon. . . . Her voice is coloratura. It is the finest coloratura which has appeared among the younger singers. Yes, the finest coloratura material since Galli-Curci. . . . The little Otero has qualities of her own which no other coloratura of memory possesses—emotion to a remarkable degree. She succeeds in compressing into the phrases of *The Shadow Song* all the shades of fear, joy, hesitancy and faith, while carrying forward the figurations, filigree, the embroidery of delicately meshed coloratura. An achievement in itself. Further, the little one has poise. The poise of an old stager. Grace and a personality which flames. . . .

"She has all the thrilling top notes and can trippingly tongue the most intricate of staccato and arpeggios. A new kind of coloratura is here. It flows and yet it dances, it steps, it flits, it scampers. . . .

"After she had carried the *Dinorah* aria to its concluding note, she suddenly built a big crescendo on it, swelled it and brought it to a whisper—long after it had seemed she had not a breath left in her body. . . . If at such a moment a girl of inexperience could sing with such mastery, such finesse, taste, tradition—she can do anything."



EMMA OTERO

The Taming of the Shrews

By Robert Pollak

In July, 1914, I went to Russia, and, being an Austrian subject, was confined there as a civil prisoner when the war broke out. After many hardships I finally landed in Saratow, a fairly big town on the Volga, built by the Germans at the time of Catherine the Great. There I found quite a musical center, a conservatory, good concerts, and a governor who had more understanding of the needs of prisoners than the one in Astrakan, where I had stayed a year and half before coming to Saratow, and who permitted me to give lessons and concerts in the city and territory under his control. So I organized at once a quartet and also gave several violin recitals in the beautiful hall of the Conservatory.

Where there is music, there are concert agents. One of them proposed to me a tour throughout the province. There were four or five small towns in which, judging from the experience which I am here relating, there could never have been a serious concert before my advent.

We set out, a pianist, a singer, the concert agent, and myself. In Zaritzin, the first place where we stopped, I got hold of a program. You can understand my fright when I discovered at the end of the bill a number to be "whistled" by Mr. X, the concert agent. He had not told me before that he was to appear on the program and I was not even aware of his talent, which, I confess, would not have been much appreciated by me. At first I demurred at playing in a "show" of such a sort, but with the eloquence proper to impresarios, he persuaded me that, in a small town like Zaritzin, a too serious program would be out of place, and a "whistled" number at the end would be just the right thing to encourage the audience to come to the second concert, which he intended to organize a week later.

"A la guerre comme a la guerre!" I consented to play. The only hall in the town was a moving picture theater. There the concert took place on a Sunday afternoon. The hall was packed, particularly the upper gallery where people were hanging over the balustrade like bunches of grapes. I started the program with a Tartini sonata. First, there was a complete silence in the audience, but as I went on I felt that there was a certain restlessness among my listeners, and when I started the last movement a voice from the top floor shouted, "Enough music, give us a picture!" Then hundreds of voices cried, "The picture—the picture!"



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I slowly realized that these people—as was usual on Sunday afternoons—went to the theater for a picture show, and they found it very startling and probably unpleasant to be given a classical sonata instead of the *Passion's Reward* or the *Devil's Due* which they were doubtless awaiting.

When this depressing fact dawned upon me I made up my mind not to retreat, but to experiment on the excited crowd. Orpheus had tamed wild animals with beautiful music; why shouldn't I try my hand on some wild human beings?

When I came for the second number I was received with renewed cries and wilder demands for "a picture." With what I hoped looked like brave serenity, I turned to the pianist and gave him the sign to start the *A Major Mozart* concerto. I put my bow on the violin to play the divine *Adagio* which opens the concerto. The first notes perished under the hoots of the crowd: "Enough music—give us a picture." I paid no heed to their clamor, but devoted myself entirely to the beauty of the music. With all my energy and with the suggestive power which is in every artist, I tried to turn a movie audience into music lovers. It was a hard struggle, but in the end it succeeded. The shouts and cries subsided little by little and finally stopped entirely. By the time I reached the cadenza, a religious silence hung over the theater. When I reached the end, this silence was broken by a round of applause such as I have seldom had the pleasure of hearing. Mozart, in my unworthy hands, had accomplished the miracle and for once I was proud of my pugnacity.

After the concert, the agent, who had discreetly withdrawn during my part of the program, came smilingly towards me and said: "Well, how about the next concert?" "I am ready," I replied, "but say, no whistling next time. Zaritzin is no longer a 'small place': it has listened to Mozart and it has loved him!"

Music on the Air

Christmas Music

The Christmas spirit has overtaken the radio to such an extent that there has been little other than Christmas music and celebrations on the air during the past week. From a critical standpoint there is little to say, so we are leaving our remarks for next week when there will probably be more to add.

Three Concert-Radio Debuts

The first of the series of debutantes' concerts to be given by the combined efforts of the National Music League and National Broadcasting Company presented Jean Palmer Soudeikine, Eugenia Wellerson and Giuseppe Martino-Rossi, in the large auditorium of the National Broadcasting Building, December 17.

Miss Soudeikine is the possessor of an opulent dramatic voice; it is beautifully resonant except when she attempts the stronger, higher tones which, unfortunately, become strident from forcing. She has dramatic ability to accompany her natural equipment and an intelligent musical sense. Miss Soudeikine, however, is not sensitive to the more subtle moments of certain compositions and she thereby loses opportunities for emotional effects. Her selection of songs was taxing as it included among others, *Lia's* air from *l'Enfant Prodiges*, *Pace Pace Mio Dio*, and the *Hoy Yo To Ho* from *Walkure*.

The violinist, Miss Wellerson, is very young. Her tone is creditably large and her technic is generally good. The young lady, however, attempts sentimentalisms which were most inappropriate in the Nardini sonata.

Mr. Martino-Rossi had previously been heard in opera and concert. His appearance at this time showed an improved style and a smoother production of a large, naturally resonant baritone.

On the whole the musicians were good but no extraordinary talent was revealed. They will undoubtedly find a place for themselves among the good routined artists of the day.

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Chicago

(Continued from page 34)

two) as the best American symphonic composition. During the same week it was also played by the Philharmonic-Symphony of New York, the Philadelphia Symphony, Boston Symphony, the San Francisco, and the Cincinnati Symphony Orchestras. A detailed discussion of the piece appears in this issue in the report of the New York performance.

Bloch has depicted the yesterday, today and tomorrow of America in this most imposing composition, which met the unstinted approval of the listeners at Orchestra Hall.

Conductor Stock and his musicians made it a most impressive ceremony by giving it one of their most virtuosic performances. The Mendelssohn-Bartholdy overture, *Calm Sea and Prosperous Voyage*, and *The Nocturne* from Debussy's *Fetes* were the other purely orchestra numbers on the program.

The soloist was the gifted young Chicago pianist, Rosa Linda, who, although but fifteen years old has made some five appearances with the Chicago Symphony Orchestra at the children's concerts. She played the *Cesar Franck Variations Symphoniques* and the *Liszt Hungarian Fantasy* in a most precocious manner.

HENIOT LEVY CLUB

The Heniot Levy Club held its meeting on December 16 at the American Conservatory. A fine program was given by the following pupils of Mr. Levy, assisted by Angelina Stanieck: Fern Weaver, Sylvia Gross, Sarah Levin and Mollie Greenfield. JEANNETTE COX.

Dr. Carl Gives The Messiah

Handel's *Messiah* was given at the First Presbyterian Church under the direction of William C. Carl on December 23 with the soloists of the church—Grace Kern, soprano, Amy Ellerman, alto, Ernest Davis, tenor, Edgar Schofield, bass—and the Motet Choir.

After hearing the *Messiah* given by Dr. Carl and his forces one is impressed with the thought that the church is the proper place for a presentation of this oratorio and especially such a church as this one whose interior suggests the style of ecclesiastical architecture familiar in the Old World and especially England where, somehow, one feels that the *Messiah* has and always has had its home. The devotional spirit that Dr. Carl attains would be impossible in the concert hall and he succeeds in giving the music its full value, estimated either from the musical or the religious point of view.

Musically speaking it is really amazing that Dr. Carl accomplishes the results he does, himself playing the accompaniment on the organ and conducting at the same time. It is obviously quite a feat and could only be accomplished by a man of rare coolness of temperament as well as rare musicianship. In other words if Dr. Carl were to "lose his head" the work would quickly go on the rocks. The results obtained are just the opposite of this. They are all so smooth and lovely, the tempi so well maintained, the balance so strikingly effective that one can but marvel.

Dr. Carl's custom of giving monthly oratorio evenings at his church is one to be commended and one which not only music lovers but also musicians and especially music students should welcome, as it gives an opportunity of hearing the best that there is, given in pretty nearly the best way that there is. One feels inclined to close these brief remarks with a loud and sonorous bravo!

Music and the Movies

Mark Strand

Holdups feature the main picture at the Mark Strand this week, so that the film has at least the merit of timelessness, to which is added some good acting by Rod La Rocque and Sue Carol. Otherwise Captain Swagger does not promise to swagger very long. There is a Santa Claus, presented by Sound Classics, in a moving Christmas bit and Hugo Riesenfeld's *The Toy Shop* is a meritorious musical synchronization. The weekly topical review is spirited and interesting.

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PHILIP SCHARF,

young American violinist, who has been enjoying a fine success in Europe and has just returned to his native America. Mr. Scharf returned with his father on the S. S., President Harding and in the early part of the new year will give a New York concert under the Judson management.

Olga Steeb Soloist With Los Angeles Orchestra

Fourth Pair of Symphony Concerts Arouses Much Enthusiasm—First Flutist Shines as Composer—Graveure Delights in Recital—Likewise Maier and Pattison

LOS ANGELES, CAL.—The fourth Symphony pair of concerts was to have had George Liebling, pianist, as soloist, but owing to illness contracted in San Francisco he was unable to appear. Olga Steeb, also an internationally known pianist, played the work billed for Mr. Liebling—Liszt's First Concerto for the piano in E flat. Her virtuosity is unimpeachable. Although a diminutive woman she plays with a vigor and ease that astonish. Her performance brought many recalls. The program opened with Powell's overture, In Ole Virginny, which was new to this audience. Its use of the old Southern melodies and the atmospheric effect of the whole appealed to the audience, and both conductor Schneevoigt and orchestra were applauded. The Deems Taylor number, which followed, was also new to the audience, and Through the Looking Glass was effectively handled. The Tchaikowsky Fourth Symphony, which occupied the last half of the program, was the chief offering both in point of musical value and manner of delivery. The orchestra outdid itself, and Schneevoigt brought out the unhappy composer's mental states in a revealing manner.

The Sunday popular concert, December 2, introduced the first flutist of the orchestra as composer. Andrew Maquarre has a number of works to his credit, and his California received its premiere, being played from manuscript. The composer directed his own work which was received with acclaim and proved interesting and of musical value. Honegger's Symphonic Poem, Pastoral d'Ete, followed. Blythe Taylor Burns, soprano, sang a group of three songs—Grecchi's Canzone di Rosetta, from La Rosiera; Charpentier's Depuis le Jour, from Louise, and Mozart's Alleluia—with good vocal effect but rather pale dramatic feeling. Litolf's Overture Robespierre and Chausson's Symphonic Poem Vivianne, were novelties and interested. A group of Grieg Norwegian Dances and the Honegger work were the most satisfying parts of the program both in musical value and the interpretative work of the conductor. The Wagner Tannhauser overture closed the program.

Burning curiosity packed the house with musicians (especially singers) when Louis Graveure, tenor, appeared at the Philharmonic Auditorium under the Behymer management. A strange Graveure appeared upon the platform, and a strange voice floated over the audience, but the same art was easily recognizable. An Eine Aeolsharfe, by Brahms, was the first number of his first group, which was beautifully developed. Der Neugierige and die Untergehende Sonne of Schubert and O Liebliche Wangen were given with all of his old art and fine diction. In Gelida Manina from Boheme (Puccini) he brought down the house with his high C. His third group, Caesar Franck's Nocturne and two Bemberg numbers, showed the singer at his best. The Flower Song from Carmen was another triumph. His closing group was completely repeated. Graveure was generous with encores and among others sang his old standby, Sylvia, but in the tenor key.

The regular Tuesday Behymer concert presented two old favorites and a new one—Guy Maier, Lee Pattison and Arthur Shattuck in a two and three piano program. Shattuck opened the program with Brahms Rhapsody in E flat and Schubert's Impromptu No. 4, winning his audience at once and playing an encore. The second group had four numbers and was played by Pattison and Maier. Their playing defies description. They play with a virile singing tone combined with a delicate liquid facility. The chief event of the evening was Bach's Concerto for three pianos. The fourth group was varied, played simultaneously on the

two pianos with remarkably charming effect. The Beautiful Blue Danube closed the group. Many encores were demanded and given, until the turning off of the lights automatically closed one of the most charming concerts of the season.

The A Cappella Choir, under the direction of John Smallman, gave its first concert of the season recently before a packed house at the Philharmonic Auditorium. The concert was unusually fine not only in its vocal ensemble work but in the construction of the program. Bach's Sing Ye to the Lord was the big number of the program, being most intricate in its vocal orchestration and sung with great reverence and fervor. Elinor Remick Warren's Summer Noon on the Desert was written especially for the A Cappella Choir and is her most ambitious work. The work of the choir seems to improve with each hearing.

The Lyric Club (women's voices), under the baton of J. B. Poulin, who has directed it for so many years, gave a program at the Philharmonic Auditorium. It was assisted by William Hurlinger, flutist, and Erwin Nyiregyhazi, Hungarian pianist. The Choir sang several Russian numbers, showing careful training. Several numbers had to be repeated. Nyiregyhazi was enthusiastically received and gave several encores. The concert was in every way up to the high standard previously set. The first Zoellner Chamber Music Concert was postponed because of the illness of one of its members. B. L. H.

Funds for Music Books

The first meeting of the newly organized Friends of Music in the Library of Congress was held Tuesday afternoon, December 11, at the residence of Mrs. Richard S. Aldrich, in Washington. More than one hundred persons were present. Frances A. Wister, of Philadelphia, and Olga Samaroff, as guests of honor, addressed the meeting which was presided over by Walter Bruce Howe. The organization is planned to have a national scope. The president is

Nicholas Longworth. The vice-presidents are Harold Bauer, Mary Howe, and Leopold Stokowski.

The aims of the society are broadly three-fold: to furnish a bond between music lovers all over the country by linking them with our national library, to furnish the means of acquiring rare editions and manuscripts for the music collection of the library, and also to further the performance of unusual programs. Altogether an excellent plan and one that will no doubt receive national support.

Wagenaar Compositions Programmed

Bernard Wagenaar, teacher of composition and theory at the Juilliard Graduate School of Music, whose recent work was performed by the Philharmonic Orchestra, will have his latest composition, a sonata for piano, played by John Duke at the first of the series of three of the Copland-Sessions concerts, to be held at the Little Theater on December 30. This is Mr. Wagenaar's latest work, being finished in May of this year; it is still in MS, and this will be its first performance in New York. It is also on the programs of Keith Corelli on a concert tour throughout the United States and in Montreal, where it will be played at a concert of the Pro Musica.

Gertrude Kappel is featuring Mr. Wagenaar's Song of Agameme on a number of her programs. Louise Arnoux is singing his song cycle, the lyrics of which are by Edna St. Vincent Millay, called From a Very Little Sphinx, and has programmed the composer's manuscript song, also by Miss Millay, called The Light comes Back from Columbine, at her forthcoming New York recital.

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Recent Publications

De Sylva, Brown & Henderson, Inc., New York
 Guns, by Geoffrey O'Hara; Love's Like a Rosebud, by Oley Speaks; Honey-Babee, by Lily Strickland; Love's Old Tune, by Serge Walter; Our Little Dream, by Charles Wakefield Cadman.—These new songs have just been published by the well known firm of publishers who have to their credit so many Broadway best sellers. The firm has now entered the publication of serious ballads, and is beginning with these five songs, each of which is likely to prove a real hit.

Geoffrey O'Hara has undoubtedly never done a better thing than this new war song, of which the melody is striking and the accompaniment extremely picturesque. It is really a magnificent piece of writing and should become a classic.

The other songs in the group are in a lighter vein, but no less effective. Cadman has reached his full maturity, and writes in a different vein from that which made his early successes twenty or twenty-five years ago, and this new song of his will please as much for the richness of the harmonic scheme and the development of the accompaniment as for the melodic wealth. It is a song which should have a large and lasting fame. Oley Speaks, best known for his Mandalay, has contributed to the new catalogue a simple little love song with an extremely beautiful and singable tune. The music is easy, both for the voice and the piano, which is an undoubted advantage; at the same time, the accompaniment is sonorous and gives excellent support to the singer. Lily Strickland, known for her Louisiana pieces, has one of the sort here which comes near to being a jazz tune, and the refrain of it will no doubt be turned into foxtrot rhythm, with appropriate arrangements. The negro characteristic is so well expressed that this song is sure to win many adherents among music lovers. Serge Walter has written a typical ballad with a big climax, and a thoroughly pianistic accompaniment. It has two verses and a refrain, and modulations from sharp to flat keys add to it a luster that is unusual in music of this character.

Oliver Ditson Co., Boston

Prairie Night, by Charles Wakefield Cadman.—In this song Cadman has attained a most unusual and expressionistic effect by writing to a simple minor melody a chromatic counter-melody in the accompaniment which alters entirely the expected character of the voice part. He carries this scheme out in a masterly manner throughout variations and harmonic changes, and even in places he introduces in the accompaniment a foretaste of the melodic line so that an impression of canonic imitation is attained. Cadman has always had a natural bent for exquisite and original harmony. This was shown even in his earliest successful pieces. He is now, however, becoming a real harmonist, and blends harmonic color with brief touches of counterpoint in a manner that sets him high among contemporary composers. It is doubtful if he has ever in his life done a neater piece of work than this new song, Prairie Night.

White-Smith Music Pub. Co., Boston

Great David's Greater Son, a Christmas cantata, by George Henry Day.—It is no small task to select suitable words for such a cantata from the Bible and from Christmas carols, as this composer has done. He has made this effort successfully, with skill, taste and judgment, and has produced an extremely singable and effective composition. It is of moderate duration, the piano and vocal score containing only sixty pages, and is divided into about twenty numbers, all of them closely knit together.

The Arthur P. Schmidt Co., Boston

Six Old Dutch Carols by Julius Röntgen.—Röntgen is gradually becoming known in this country for his choral writing, and what he does is effective and shows a wealth of learning combined in a rather unusual manner with good taste and a feeling for beauty. These carols are arranged for women's voices singing sometimes in two parts, sometimes in three or four parts. The counterpoint everywhere is excellent, in fact so excellent as to be quite striking and well worthy of special mention.

The Canticle of the Sun, a Cantata, by Mrs. H. H. A. Beach.—Mrs. Beach is gradually with the years becoming more complicated in her musical thought, this complexity no doubt following her technical development. With it her power of expression has greatly increased until today there are few composers who in that particular regard are in her class. In this latest work, which is opus 125, she has made a setting of words by St. Francis of Assisi that is deeply emotional and fervently religious. It is also in parts highly dramatic and should make a striking impression if properly rendered.

New Book by Jascha Fastofsky

Jascha Fastofsky, violinist and teacher of Long Island, has just published a new book entitled A Course of Violin and Theory Lessons. This book can be used in conjunction with any reputable method and under the guidance of any competent teacher. It is prepared in the form of examinations to be given the pupil at intervals dependent on the intelligence of the pupil.

Mr. Fastofsky will give a pupils' recital on January 30, 1929, at which time the following will be heard: Raymond Miligi, Victor Rosenfield, Irving Williams, Bertha Korn, Charles Doerwald, Raphael Savino, Samuel Wolf, Bert Williams, Edward Frankel, Rose Brody, Seymour Helfont, Joseph Intrabartola, David Mondschein, Veto Librizzi and Samuel Spilka. Mr. Erik Schaal will serve as pianist and Mrs. Fastofsky as concertmaster.

Mr. Fastofsky's new book has been endorsed by Professors Kuzdo, Levenson and Harwill.

Studio Notes of Wynne Pyle Artists

Kathryn Wissemmer was heard on station WGBS on December 20. She has a large class of pupils in New York. Another name well known to the radio public is Bella Hecht, who is often heard in joint recitals with the singer-composer, Ben Gordon.

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The New York Evening Post said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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Jan Smeterlin's Sensational Success in Sweden

Jan Smeterlin's recent tour in Sweden has been nothing short of sensational. This eminent Polish pianist, who has won success wherever he has appeared, has outdone himself this time. A clear idea of his reception is given in this excerpt from a friend's letter: "During October he will have played twenty-one engagements in Sweden, and owing to his having had a recital in Upsala, where so many people were turned away that he has to go back and give another recital there, as well as another one here (Stockholm), his tour seems to be extending itself well into November. It really is absolutely unprecedented for a pianist to have such a success here. Even the press (which is very exacting here) is unanimous in writing hymns of praise—one can hardly call them criticism. In spite of this being his third year here, neither the public nor the press yet show the slightest sign of being satiated; on the contrary he has this year had more success than ever before. I enclose a few examples of Stockholm newspaper opinions, and will omit the more flowery, rhetorical parts as it would almost embarrass me to write them down."

If the "flowery" passages have been omitted from these clippings, it is difficult to imagine what they were like, for the following commentaries are enthusiastic enough. The critic of Svenska Dagbladet, for example, says: "Fredric Chopin! When the mazurkas sway to and fro, as they originally did under Chopin's own fingers, in dallying moodiness . . . or when the B minor sonata rolls along like an avalanche . . . who could forget that the man before the magic box is called Jan Smeterlin, that he also is a personality and that he possesses an inner power as well as the illusion of power which he has conjured up? And were this not so, whence could have come his gift of being able to present us, in the next moment, with the ideal representation of Schubert's op. 143, and, the moment after that, with the ultra-modern works of his compatriots, Szymanowski and Perkowski?"

The Dagens Nyheter and the Stockholm Tidningen go on for paragraphs in the same way.

Royal Belgian Band an Ancient Organization

The Royal Belgian Guards Band, which is coming to America next spring for a tour under the Bogue-Laberge management, is not by any means a new organization but was known all over Europe more than sixty years ago. In 1862 the Musique des Guides was called to London for the International Exposition and all of the British newspapers spoke in most flattering terms of this artistic ensemble. There is also a story of a concert given at Lille in 1866 when Adolph Adam, famous composer, said:

"The fame of the Musique des Guides spreads all over Europe. The Belgian musicians are superior for phrasing to the Pomeranian Fusiliers—also, for more singing melody; and the dramatic accent is better rendered by them. The Belgian Guides have clarinets, flutes, hautboys, bassoons and horns that are far superior in sound and timber to the Prussian Band, which is not able to produce such desirable effects."

Among those who in recent years have made public statements regarding this band's artistic eminence are the following: Vincent d'Indy, Casella, Stravinsky, Pierné, Ropartz, Alexandre Georges, Elizabeth Sprague Coolidge, Ruhlman, Eugene Ysaye, Paul Gilson and Jongen. This spring, when the band gave a brilliant concert in Albert Hall, London, the London Daily Telegraph referred to "their glorious wealth of tone." The Daily Chronicle said: "It is a military orchestra of wonderful quality. Its brass is beautifully mellow and sonorous, the woodwind of beautiful delicacy, and its playing is most finished and virtuosic-like under the conductorship of Captain Arthur Prevost." And the London Morning Post summed up all previous criticisms in these words: "One of the best London has ever heard—perhaps the best."

Activities of Robert Pollak

The series of violin recitals by Robert Pollak, of the faculty of the San Francisco Conservatory of Music, began on November 27; those to follow are on January 8, January 24 (student program), and March 8.

Commenting upon the November 27 concert, the Bulletin of that city said: "Robert Pollak's violin concert was an occasion of local moment, which revealed the mastery of this violinist in our midst, head of the violin department of the San Francisco Conservatory of Music. The well chosen program showed Pollak's ability to play with feeling and with a tone production that charmed. Noteworthy was the mellow effect of Tomaso Vitali's Ciacona and the sweet singing tones of Max Bruch's G minor concerto. The adagio particularly of the latter was exquisite in tone and feeling and received adequate response, throughout the program, in the accompaniment of Elizabeth Alexander. Max Reger's sonata for violin alone and Sinding's Romance, op. 9, received generous applause, but the most telling effect, perhaps, came in the final dramatic playing of Kreisler's brilliant Tambourin Chinois, and in one of Pollak's own transcriptions of a Viennese tune, and in the lovely Vidui of Ernest Bloch."

Large Enrollment at White Institute

The White Institute of Organ in New York announces that the Movietone or Vitaphone has not caused a decline in the registration of new pupils. Mr. White states that students are enrolling from every section of the country for the fall and winter courses and professional organists are taking up the master course to perfect themselves.

On Christmas night, Lew White broadcast an hour organ recital direct from his studios for the Ever-Ready Hour. This was a coast to coast tie-up, broadcasting through stations WEAF and twenty-six key stations. The entire program also was broadcast on the new short wave length, and it is understood that the organist was heard in South America and in various sections of Europe.

Mr. White is devoting his entire time to broadcasting, recording and teaching. He is glad to announce that once again he is back with the Roxy Gang. Incidentally, one of the recent recordings of Lew White is the Christmas release of the Brunswick record, The Angelus by Massenet and Handel's Largo. Mr. White continues as organist of the National Broadcasting Company chain, broadcasting every Saturday evening at 9 P. M. over WEAF and the Red Network and every Sunday evening at 10:45 over WJZ and the Blue Network.

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INFORMATION AND BOOKLET ON REQUEST

Artists Everywhere

Sophie Braslau sang before President and Mrs. Coolidge in the East Room of the White House on December 13 after a banquet given for the Justices of the Supreme Court. In addition to Chief Justice and Mrs. Taft and the various Justices of the Supreme Court, the guests included Mr. and Mrs. Henry Ford, Governor Ritchie of Maryland and Solicitor General and Mrs. Mitchell.

Ruth Breton, substituting for Efrem Zimbalist, who was ill, appeared recently as soloist with the Pittsburgh Symphony Orchestra. Writing of Miss Breton's performance, Harvey Gaul, critic of the Post-Gazette, said: "She's the most stimulating girl that has come here in a long time. Tone is in her bow, and her left hand throws off technique as if she were fingering a scale. Her double stopping is exquisite and her harmonics pellucid, and she has intonation that is enviable. She gave the road-worn Mendelssohn a spirited, poetic reading, and as often as she has played it, and we have heard it, she never treated it as if it were old hat. There was brilliancy in the allegro, and as for the cantilena, it was song as most of us fancy song should be when played on the fiddle."

Richard Crooks, starting with his concert engagements in January, 1929, will use the Steinway piano exclusively for the concert and recital appearances he sings in this country.

Yelly d'Aranyi, Hungarian violinist, who returns to America on January 1 for another tour, is now concertizing in Europe, having recently appeared with success in Vienna and Budapest. Miss D'Aranyi is the possessor of an unusually fine music library which is carefully and systematically stored in built-in bookcases in her London home, where she has maintained her residence for some years.

Clarence Dickinson presented very unusual Christmas music at both services at the Brick Presbyterian Church, December 23; violin, cello, harp and organ collaborated with the splendid choir and soloists. The Messiah will be sung Sunday afternoon, December 30, four o'clock.

Grace Divine, new Metropolitan Opera contralto, sang the aria Gerechter Gott from the opera Rienzi, at the Metropolitan Sunday Night concert on December 9. When New York concert-goers heard Grace Divine, they were listening to the song that won her her coveted contract at the world's most famous opera house.

Lynnwood Farnam's Sunday afternoon (2:30) and Monday evening (8:15) organ recitals continue to create interest, the pair immediately preceding Christmas containing some well-known Christmas chorales, varied as only Bach can do it; the second concerto in the style of Vivaldi; a series of chorale preludes, and closing with the Prelude and Fugue in D. Two more recitals follow in December, with an interim in January.

Fraser Gange, baritone, includes among his dates for this season an appearance with the Mendelssohn Choir of Toronto and another with the Boston Symphony Orchestra—a pension fund concert.

Katharine Goodson, pianist, will return to America on January 1, 1930, under the exclusive management of Haensel & Jones, and remain in this country for concert engagements until April 1, 1930. Miss Goodson is a Steinway artist and makes Duo-Art records.

Marcel Grandjany, head of the harp department at the Fontainebleau School, will appear as assisting artist at the Chamber Music Society's concert at the Plaza on January 20 and will give a harp and flute program with Rene LeRoy, flutist, on February 10.

Cecilia Hansen has finished her tour of the Far East and will be back in Paris on January 10. She starts her European season on January 21 as soloist with the London Symphony. For next year Miss Hansen has added to her orchestral repertory two new violin concertos, one by the English composer, Cyril Scott, the other by the Russian, Issay Dobrowen.

Philip James conducted the New Jersey Orchestra in its first concert of the season at the Montclair High School Auditorium on December 11. The program included the Bach-Abert chorale and fugue, the Beethoven Eroica Symphony, and the piano concerto, No. 4, in C minor, by Saint-Saens, in which Harold Bauer appeared as soloist. After stating that the performance of the symphony showed the results of careful rehearsal and of a firmly guiding hand, in commenting on the Saint-Saens work, the critic of one of the Montclair dailies wrote in part as follows: "Mr. Bauer was the first to congratulate Conductor James on the support given him in the performance of the concerto. He might well do so, for it is a ticklish task for an orchestra unaccustomed to cooperating with a soloist in concert to essay such a work." The same program was repeated the following Friday in the Orange High School auditorium.

Mrs. Bruce S. Keator presented George B. Nevin's cantata, The Incarnation, the composer being present, at St.

Andrew's M. E. Church, New York, on December 9, the impressive work making definite effect, solos and ensemble portions uniting with a final happy chorus.

Marion Kener, soprano, was special soloist on the Radio Hour, Calvary Baptist Church, December 23, singing Rejoice Greatly with splendid vocal quality, allied with fluency and style; she has sung considerably over radio.

Hulda Lashanska is having a busy month of engagements. On December 3 the soprano sang in Pittsburgh; the 5th in Buffalo, and on the 9th she broadcast on the Atwater Kent Hour. December 17 Mme. Lashanska was soloist at the Pension Fund Concert of the Philharmonic-Symphony Society in New York, and on December 20 she sang the soprano part of Debussy's Blessed Damsel with the Cincinnati Symphony. Today, December 27, she will appear in joint recital with Vladimir Horowitz in Chicago, and tomorrow she is scheduled for a concert in Cleveland.

Edward Margetson, director of the Schubert Music Club, prepared an all-Schubert program for the concert given by the club at Elks Auditorium, New York, on December 6. The club was assisted at this concert by Gertrude Martin, violinist, and the Junior Orchestra of Martin-Smith Music School.

Mary Miller Mount played the accompaniments for Jenö De Donath, violinist, and Wilbur Evans, bass-haritone, when they appeared in the High School Auditorium at Doylestown, Pa., on December 4. The following day a



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Doylestown daily called attention to the fact that Mrs. Mount's accompaniments deserved special mention for their support and sympathy. The reporter further noted that the last time Mrs. Mount was in Doylestown it was with that great artist, the late David Bispham.

M. Lindsay Norden chose music of the older masters for the evening musical service at the First Presbyterian Church, Germantown, on December 9. Mr. Norden is organist and choirmaster at this church.

Errol K. Peters, founder and director of the Allentown Male Chorus, recently presented his chorus in the Allentown High School. This was the first concert of the organization, which is under municipal control, and was organized by Mr. Peters on September 15 for the recreation and enjoyment of its members. The opening program was thoroughly enjoyed by the audience. The assisting artists were Ruth Sipple Mellinger, harpist; Grace Billheimer, violinist; Anna Seachrist, cellist, and Elise Yost, accompanist.

Gina Pinnera, soprano, in addition to the appearances already announced for December, appeared in New York at the Plaza Hotel on December 18. On December 10 the artist appeared again in Pittsburgh, having sung there on October 18 for Founders' day at Carnegie Institute; this time she appeared on the May Beagle All-Star Course.

Carmela Ponselle, at the request of the Rev. Segal of St. Stephen's Church, will sing at a Christmas party on December 30 on the S. S. Illinois for the Water Scout Crippled Children and 500 sailors.

Giacomo Quintano, violinist, will be heard in two New York recitals in Carnegie Hall this season, on February 13 and April 3, 1929. Mr. Quintano's representative is Colton White.

E. Robert Schmitz is in the midst of his trans-continental tour. In Denver he played before an audience of over six thousand, and was recalled over and over again. A big reception was tendered him by the Denver chapter of Pro Musica, of which he is international president. The Tulsa Tribune of November 25 stated that "E. Robert Schmitz astounded Tulsa musicians with his wizardry." He is now filling a group of dates in California, after which he will tour the North West and Pacific Coast. In an appearance with the San Francisco Symphony Orchestra on



RITA SEBASTIAN (LEFT) AND PAULA FIRE, who as *The Duettes Classique*, made their initial bow to the New York musical public on December 16 at one of the Park Central Hotel Musicales and created an unusually fine impression, as recorded in the MUSICAL COURIER for December 20. Miss Fire is a soprano and Miss Sebastian a contralto, and it is their plan to present rare classic duets not sung in America since the Patti-Scalchi days, modern concerted numbers and solos. A long tour of the Middle West and Pacific Coast now is being arranged by the E. A. Lake Management for these two artists. Both of them are well known as soloists, having appeared on many occasions at private recitals and concerts. Miss Fire is an artist from the Esperanza Garrigue Studios and Miss Sebastian is from the Ada Soder-Hueck Studios.

December 28 and 29, he will play Alexander Tansman's Second Concerto, dedicated to Charlie Chaplin.

Ethelynde Smith gave a recital recently at the Scottish Rite Auditorium at Mobile, Ala., before an audience of about 2,000 people. This was a return engagement from three years ago, and the soprano duplicated the excellent impression made upon her first appearance there.

Ruth Stieff's recent recital at Pythias Hall, Baltimore, inspired the reporter of the Baltimore Sun to write that "Miss Stieff has both charm and personality, plus a voice of very pretty quality. She employs all three with very telling effect as she delineates the moods of her songs and very cleverly governs the disposition of her resources."

Charles Stratton will appear at the Brooklyn Institute of Music early in January. Following this engagement the tenor will leave for a Southern tour.

The Wilson College entertainment course for 1928-1929 is as follows: October 13, faculty recital; October 29, Dr. E. P. Cheyney, lecture on Elizabethan Era; November 12, Alexander Kisselburgh, baritone, song recital; November 24, V. L. Granville, dramatic interludes; December 10, Mabel Ritch, contralto, song recital; January 12, Yolanda Mero, piano recital, and later in January, John Goss, baritone, song recital; March 9, Marianne Kneisel String Quartet; March 25, Lorado Taft, lecture on art; April 15, faculty recital, and April 29, Charles Courboin, organ recital.

The Woman's Symphony Orchestra of Philadelphia, J. W. F. Leman, conductor, appeared in concert in the ballroom of the Bellevue-Stratford on December 6. Both the orchestra and the soloist, Mildred Dilling, harpist, were well received by an appreciative audience.

Soloist at First Schola Concert

Editha Fleischer, soprano of the Metropolitan Opera Company, and John Goss, English baritone, who made his American debut last spring, will be the soloists for the first concert of the season to be given by the Schola Cantorum, Hugh Ross, conductor, at Carnegie Hall on January 16. In the principal number on the program, the Bach cantata, Wachet Auf, Hans Barth will play the harpsichord, using the instrument which was made for Busoni by Chickering & Sons. The balance of the program will consist of Purcell's Ode to St. Cecilia's Day, Delius' Sea Drift, and Hugo Wolf's Der Feuerreiter.

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Flora Mora's Tour in Europe

Flora Mora, Cuban pianist, who represented her native land at the musical congress in San Francisco at the Exhibition of 1915, has just returned to Havana after an autumn tour of recitals in Austria, Czechoslovakia, Belgium, the three German cities of Munich, Dresden, and Berlin, and in Paris, France. Recitals were to have been given in Spain and England but they were postponed until next year, for Flora Mora's visit to Europe this season was unexpectedly prolonged by requests for extra recitals devoted to the works of Granados, Spanish pianist-composer, with whom Flora Mora studied in Barcelona.

Her duties in Havana necessitated her return, for she not only directs the Conservatoire Granados, but also is the organizer and manager of the Asociacion Nacional de Profesores y Alumnos de Musica. This association has been formed to cultivate music by means of lectures and concerts,



Majestic photo

FLORA MORA

and also to bring artists to Cuba. The society is large enough to form an audience for the visiting artist even though the general public remained indifferent.

Flora Mora has the welfare of this Asociacion Nacional so much at heart that she postponed her recitals in Spain and England rather than imperil its existence. When she gave recitals in Aeolian Hall and Carnegie Hall, New York, in 1920, she brought her piano method to the notice of G. Schirmer, Inc., which company at once accepted it for publication. It has a Spanish text, and is the standard work of its kind at the Conservatoire Granados, though the musical exercises require no explanations in any language.

In October, 1919, the late James G. Huneker stated in the New York World that "Her speed in getting over the keys is remarkable and she has her own ideas about playing Beethoven and Chopin." H. E. Krehbiel wrote: "A young woman of evident temperament and rhythmic fire." La Publicidad of Barcelona said she had "distinction, firmness and finesse, clean and easy fingering, exquisite feeling," while El Universo of Madrid commented that she had "full dominion over the keyboard." The entire press of Havana has united in singing her praises, not only for her piano playing, but also for her influence for good as a musician among the citizens of her native city.

Studio Guild Activities

Recent Studio Guild events included the meeting of artists in their own studios, on invitation, December 3-12 inclusive, these being Ernest Roth, Guy Wiggins, Grace Helen Talbot, Wayman Adams and Jane Freeman.



CECILIA GUIDER,

soprano, who will give a recital at Town Hall on Saturday evening, December 29, and on December 30 will sing at a memorial concert for the war veterans. (Hall photo.)

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Marion Claire Meets Artist Who Inspired Her

It is a strange coincidence that Marion Claire, who, from the time of her European debut, has been compared to Geraldine Farrar, should find herself, for a time at least, an immediate neighbor of the prima donna. Miss Farrar occupied, on her recent visit to Chicago, the same suite that she has always engaged from the time of her first appearance in the city some years ago, which is just across the hall from the one in which Miss Claire resides.

From childhood Miss Claire has taken this lovely artist as her sweetest inspiration, and her joy was unbounded when she learned of the Farrar concert in Chicago. Unfortunately, after tickets were purchased, she found herself cast for Mimi in La Boheme with the Chicago Civic on the same afternoon, but her disappointment was turned into joy when she received a charming note from Miss Farrar, asking her to come and visit informally after the concert. Like Miss Farrar, Miss Claire made her debut in the same theater in Berlin—namely, what is now called the Staats Opera—under the baton of Richard Strauss.

The German critics called her a second Farrar, and those who know how Farrar is idolized in Berlin can appreciate the compliment. The gowns that the lovely Marion wears



MARION CLAIRE

Astride her pet horse in Berlin, where she was a popular member of the Staatsoper before coming to the Chicago Civic Opera this season.

as Mimi are exact replicas of those which the beautiful Geraldine used to wear. At her Chicago debut, Miss Claire was again called a second Farrar, in fact, the "greatest Mimi" since that diva.

Compensation for not hearing the recital came in the long intimate converse which followed their meeting, and when Miss Farrar found that the young soprano was to sing Fiordilize in Così Fan Tutte at the Staats Opera early this spring, she immediately made a definite engagement to meet her there, promising her all the assistance in her power.

When the reporter asked Miss Claire what impressed her most about the diva, she said: "First, her heart winning personality, and next, her breath-taking, indescribable beauty. With her soft shining hair, her exquisite complexion and flashing eyes, and her lovely silver gown, she looked like a piece of Dresden china. She bespeaks the never-dying youth which has made her the idol of the public. I am still thrilled from my interview with her."

On the way from New York is a very special photo inscribed to her other self, as it were; a treasure already priceless to Miss Claire.

Alice Lawrence Ward Pupils Active

Margery Smith, soprano, gave a recital on November 14, assisted by Walter B. Waters, tenor at the Fifth Avenue Presbyterian Church, Newark, N. J. On December 2, Jesse Forker, baritone, was soloist at Elks Memorial Service, Perth Amboy; also on December 6 at The German Lutheran Church, Stapleton, N. Y.

December 3, Leonora Scattergood, contralto, was soloist for the Orange Art Center, at the Woman's Club. December 9, Margaret Northrup, soprano, was soloist for The Matinee Musical Club, Hotel Commodore, New York. December 11, Ernest Smith, Jr., tenor, was soloist with The Newton Choral Club, in Coleridge-Taylor's Song of Hiawatha. Two days later Nettie Farmer Galloway, contralto, was soloist at Roseville Temple, Newark.

Betty Fair, contralto, has been engaged as a member of the quartet at the Dutch Reformed Church, Upper Montclair, N. J. Bessie Volckman Pons, contralto, is singing in the quartet of the Ridgewood Avenue Congregational Church, Glen Ridge, N. J.

All are artist-pupils of Alice Lawrence Ward.

Second Greenwich Concert for Young People Under Mannes

A program which included a Christmas interlude and other music of the holiday time, was given on December 6 in the Greenwich Young People's Symphony Series conducted by David Mannes. The program was divided as usual into a short list for young children, and a longer one for young people. In the Christmas interlude, Edward O'Brien, a young tenor, sang an excerpt from The Messiah, accompanied by the orchestra.

Harriet Foster Artists Well Received

Two artist-pupils of Harriet Foster sang with much favor recently and reflected good credit upon their teacher. Donald Black, tenor, sang at a musicale at the home of Mrs. F. S. Smithers of Sutton Place on December 16. He was heard in songs by Handel, Liszt and Franz and made such an impression in a Paggiacci aria that it had to be repeated.

Mrs. Russell F. Conklin, contralto, sang the solo in Victor Herbert's Angelus at the Forest Hills Choral Club, Alfred Boyce, conductor, on December 7. Her beautiful voice was highly complimented on all sides.

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Catching Cold {The Beginning of Most of Our Troubles}

By John J. Killeen, M.D.

THE so-called "common cold," more prevalent in spring and winter months, is the arch enemy of health. Most commonly a cold in the head originates in the nose and means an inflammation of the membrane which lines the nasal cavities.

This delicate system of cell tissue lining the nose and respiratory passages is in intimate contact with the environment and is impinged on directly by the inspired air, which is well known to be polluted not only with vast numbers of microorganisms, many of them pathogenic, but also by various types of dust particles in great numbers, and by other kinds of noxious material.

In a state of health the lining membrane of the respiratory tract is able to deal with these bacteria, and there they die a natural death, or are prevented from entering the body by the cells of the lining membrane, which act as a rampart in the defensive mechanism of the body. When, or because, the defensive mechanism of the lining membrane is below par, possibly as a result of exposure of the body to dampness or cold, or because the attacking germs are more powerful or numerous than usual, the lining defense of the nasal cavities is overwhelmed and broken through, and cold symptoms make their appearance. These respiratory infections lead directly to much distress and to much enormous economic losses, and indirectly to resulting complications of various kinds, and serious impairment of health.

Since many cases of respiratory illness are traceable to cold taking, science now recognizes their importance and seriousness. The trend of modern medical research today is toward banishing colds, inasmuch as they sap vitality and undermine health, bringing discomfort to the victims and

everyone about, resulting in loss of time from business, and with children the loss of time from school.

To be normal and healthy we must live in an atmosphere of pure oxygen and natural sunlight. It is, therefore, obvious that the best way to avoid chills and colds is by keeping the machinery of the body in perfect running order, and so raising the vitality of the tissues and their resisting powers to the invasions of organisms to the highest pitch of efficiency, thus bringing about vigorous health and abounding energy and promoting well being and happiness.

Tackle a cold at the start. Directly a cold is obvious, pack up for the day. All changes of temperature are harmful, and will delay getting rid of the trouble.

With public speakers, singers, and actors, the early stages of a cold should be treated actively. Here it is highly important that a cold should be checked at the earliest possible moment for a rapid convalescence, since one of the common complications is laryngitis, especially serious in professional voice users.

Special care should be taken to avoid exposure to drafts and overheated air in our living rooms, because the latter weakens both skin and air passages, so that they are unable to resist disease invasion. If there is a tendency toward frequent relapses, give attention to the respiratory tract. Correct errors in diet. Regulate clothing according to atmospheric conditions. If the nose, throat or chest is troublesome, consult a doctor.

Some form of open air exercise should be indulged in, and observance of the ordinary rules of hygiene, since anything which lowers and depresses local and general resistance of the body favors invasion of bacteria.



SIMON BUCAROFF.

American composer, who is now completing his opera, *The Soul of Israel*. Excerpts from his *Sakakra* have recently been performed with notable success by the Philharmonic-Symphony, Willem Mengelberg conducting.

Schneevoigt Creates Sensation with All-Schubert Program

The Los Angeles Philharmonic Orchestra recently gave an all-Schubert program under the baton of Georg Schneevoigt in such a manner that it was the consensus of opinion that those who heard it had never before had opportunity to realize the full beauty of the music of the Viennese melodist whose centenary is being celebrated this year. The novelty of the program was the Second Symphony, which had never before been given in Los Angeles. It was found to be quite Mozartian in spirit, though bearing the distinctive Schubert touch. Said one auditor: "Schneevoigt's Schubert is a classic of purest style. It is also a Schubert glowingly warm, romantic, profoundly human and hence stirringly imaginative."

Nina Morgana Triumphs Before 8,000

John K. Sherman appraised the singing of Nina Morgana as follows in the Minneapolis Star of December 5, the day after the prima donna's appearance in Minneapolis as soloist at the Apollo Club concert: "Nina Morgana, soprano favorite of the Apollo Club, appeared in two groups of songs. Her voice has lost none of its warmth and limpidity and it can still tumble up and down the scales with artless ease. She sings coloratura without giving headaches and is able to project into the audience an engaging musical personality." As is clearly proved by the following excerpt, James Davies, critic of the Minneapolis Tribune, also found Miss Morgana's singing highly artistic: "Nina Morgana and her really very talented accompanist, Alice Vaiden, provided the rest of the program, and when it is said that Miss

Morgana's singing measured up to the work of the club it will be understood that it was more than pleasing. Her voice is of beautiful lyric quality and she sings coloratura arias and songs with something more than grace, she sings them as if they meant something, a rather new experience in our lives. She did not seem to be impressed with the immensity of the hall, but sang naturally, and it is safe to say her tiniest notes penetrated to the farthest corners, an example for other singers to follow."

Mme. Koussevitzky in Opera and Concert

Maria Koussevitzky, soprano, recently appeared with the Pennsylvania Grand Opera in Philadelphia in two novelties—the *Demon* by Rubinstein, in which she was acclaimed by the press as the star of the performance, and in *Verbum Nobile* by Manuska, presented for the first time in Philadelphia, in which she scored another success.

Mme. Koussevitzky also has been busy with concert engagements. On November 23 she was soloist with the Easton, Pa., Symphony Orchestra, at which time in response to many recalls she gave several encores. She also sang at the musicale given by Mrs. Charlton Yarnall at the Acorn Club, Philadelphia.

In January Mme. Koussevitzky will be heard in two private recitals, and in February she will give her own recital in the Academy of Music Foyer, Philadelphia.

Critics Praise Philadelphia Simfonietta

All of the Philadelphia dailies praised the art of the Philadelphia Chamber String Simfonietta following their recent appearance in the Quaker City. The Public Ledger noted the

fact that the delicacy of tone was superb and while the pianissimo could hardly be imagined softer, yet the tone never lost warmth. The Record critic also called attention to the tone of these musicians, stating that the Simfonietta evidenced its usual polish and charm of tone and Mr. Sevitzy conducted with familiar artistic perceptiveness and command of his well-equipped forces. "It was an occasion of memorable music-making," wrote Linton Martin in the Inquirer, "both for the beauty and finish of the individual and ensemble playing and also the intrinsic interest of the program itself, which made history in the presentation of several novelties. Mr. Sevitzy cleverly combined works that have won exceptional favor on previous performances of the Simfonietta with unfamiliar offerings of compelling interest."

Althouse to Sing in Brahms' Liebeslieder

In the midst of a busy season, Paul Althouse, tenor, has been engaged as one of the principal soloists in a performance of the Brahms Liebeslieder to be given in Carnegie Hall, New York, on December 31. Among other current engagements Althouse is also singing in Walküre and Tannhäuser with the Philadelphia Civic Opera, as well as various concerts in Syracuse, Pittsburgh, Philadelphia and elsewhere.

Dorothy Gordon's Second Concert for Children

When Dorothy Gordon gives her second children's recital at the Heckscher Theater on Saturday morning, December 29, she will sing a group of songs written especially for her by Marion Bauer and set to lyrics from Alice in Wonderland.

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"ORPHEUS AS AN EDUCATIONIST"

BY PERCY A. SCHOLES

[The following speech, *Orpheus as an Educationist*, was given by Percy A. Scholes of London, England, who was the guest of honor at the Founder's Breakfast which was attended by approximately 2,000 persons at the Music Supervisors' National Conference recently held in Chicago. Mr. Scholes' remarks have had to be somewhat abridged, but the essence of his striking logic has been retained and his wisdom and high idealism must surely appeal to every MUSICAL COURIER reader.—THE EDITOR.]

ORPHEUS, as you remember, received the gift of a lyre from Apollo (or some think from Mercury)—a lyre upon which he played with such a masterly hand that even the most rapid rivers ceased to flow, the savage beasts of the forest forgot their wildness, and the mountains moved to listen to his song.

As Shakespeare, ages after the story first began, retold it:

Orpheus with his lute made trees
And the mountain-tops that freeze,
Bow themselves, when he did sing;
To his music plants and flowers
Ever sprung; as sun and showers
There had made a lasting spring.
Everything that heard him play,
Even the billows of the sea,
Hung their heads and then lay by.
In sweet music is such art;
Killing care and grief of heart
Fall asleep, or, hearing, die.

The legend enshrined in that lovely poem is one that must inspire us as educationists. It is our high privilege to exercise an influence upon the future of youth. Looking around this great assembly it seems to me that there can be hardly a child in the United States who is outside the circle of influence of some one of you. The future of this great country lies, to an extent, in the hands of those here present, and it is your happy lot to exercise your power through the medium of that great art, the art of Orpheus, and to keep alive within our children that love of beauty and that awareness of the spiritual which ensures that life shall be life and not just making a living.

I take it that the preparation of youth for those two activities, life and making a living, is the dual aim of all education. Youth must be trained to earn a living but it must be trained also to live. It must be trained to labour and trained to leisure.

We in old Europe often turn our longing eyes across the ocean to this other continent as the continent of leisure. I would not go so far as to say that you Americans have invented leisure, but you have certainly by your wonderful capacity both for mechanical contrivance and for business organization, greatly increased the stock of it in the world.

You have taught the world how to gain leisure and it is "up to you" to teach the world also how to use the leisure it has gained.

Now leisure should not mean mere cessation of work. It should not be an entirely passive thing but an active thing.

To quote again that Shakespeare whom we English-speaking peoples look upon as the greatest glory of our joint literary inheritance:

"What is a man
If the chief good and market of his time
Be but to sleep and feed? A beast, no more!"

I feel sure that Shakespeare, however much he may have approved the Morris Dance of his own Warwickshire countryside, would scoff at the idea of a modern Orpheus armed for his conquests not with lute or lyre but with a saxophone.

A saxophonic Orpheus could, at the best, I fear, but ruffle the surface of the shallow pools of the mind, not cause

its mountain heights to bow in awe and wonder or its mighty rivers to stand motionless in reverence.

The amazing growth of popularity of the saxophone, which, despite its French origin, the world momentarily looks upon as your national instrument, may have added to the gaiety of nations, but it has not added to their spirituality.

And so it is good to find the nation that has multiplied a thousand-fold the world's performers on the saxophone and its companion instruments teaching the young also in a way that no other nation on earth has yet attempted, the use of the classic stringed and bowed instruments, the more dignified members of the wind instrument family and the more sober instruments of percussion.

When I first came to this country, thirteen or fourteen years ago, there were few school orchestras. Now there are hundreds and I am anticipating with the greatest eagerness to-night's performance of your great National High School Orchestra. That is a musical experience that will be very new to me, and one which I feel sure I shall remember as long as I live.

And now I embark upon that dangerous adventure, the offering of a word of advice—a word as to the quality of the music put before the children for their playing, or, for that matter, their singing or their listening. I am emboldened to do so by what I have seen and heard in your country and by what I have read—yes, by what I have read in your official organ, the Music Supervisors' Journal. I remember that in the issue of this journal, I think, last October or November, my old friend, Mr. Sonneck, hinted that all was not right with the quality of the music played, sung or listened to in some American schools.

There is an educational heresy that sometimes rears its ugly head both in my country and in yours, to the effect that to train children to like good music you should begin with bad, proceed to better and so arrive at the definitely good.

Something like this is indeed the natural order of progression—but not this itself. The correct order, based upon a sound psychology, is, to begin with what children can already understand, to proceed to what they do not yet understand but are capable of understanding, and to arrive at what was at first quite out of the reach of their youthful understanding.

To begin with the simple and to proceed by degrees of complexity is educationally and aesthetically sound, to begin with the bad and to attempt to proceed by degrees of quality, is educationally, aesthetically and ethically unsound.

It is no exaggeration to say that commonplaces should have no entry into any department of school life—that commonplace pictures, poems or musical compositions should never be seen or heard there.

This is no impractical doctrine. There is literally no need of the commonplace, for in all these departments the beautiful abounds in all grades of simplicity and complexity, suitable in intellectual and emotional appeal, for the use of all ages of school life.

Admittedly children are often indiscriminating. They will accept the good or the bad—not for its goodness or its badness but for some particular qualities apart from these which catch their attention and interest their mind. It is our duty as educators to discover which are these rather elusive qualities and to seek out works of art which embody them. The child's mind is not closed to the appreciation of masterpieces, but they must be masterpieces of the right kind, i. e. the kind he can assimilate.

Years ago in my country we introduced a great organization for the widespread increase of musical appreciation and the improvement of musical taste which at present enjoys a greater success than any other musical activity we possess. I do not say we originated it. The "musical competition" goes back in history and legend to the conflict between Phobus and Pan, the song festival of the Wartburg and the friendly rivalry of the Mastersingers of Nuremberg. But if we did not invent the thing we developed it. One principle that we early discovered was this: if the "musical competition" is to serve its high artistic purpose the music to be sung or played by the competitors must be of the best.

That is our ideal—from which perhaps we sometimes fall a little short, but which we never, I hope, wholly overlook.

For the moment I will only say this one thing—be rigid in your insistence upon the high quality of the music which appears in your competition syllabuses. What profit will you have gained when every man, woman and child of your 120 millions shall have come under the influence of this new and powerful activity, if that influence tends not to the raising of public taste.

It is in childhood years that a fine musical taste must be formed, and you who have led the world in the introduction into education of the subject of "music appreciation" will recognize that the term connotes not merely an understanding of the forms of music, a knowledge of the effects of the various instruments, and an acquaintance with the life-circumstances of the great composers, but also the development of a high standard of musical taste.

And so at a period when the world's legs are wagging to American rhythms, when America dictates to Europe, Asia, India and Australasia the music of its lighter pleasures, we look to you for light and leading in those deeper aspects of music of which I have spoken. We look to you to show

us how to add to the staff of our schools a very important member, to show us how to the greatest advantage to place the world's children under the care of Orpheus as Educationist.

Music in the Kindergarten

The educational maxim "experience should precede formal instruction" embodies a guiding principle particularly applicable to kindergarten music. Prior to kindergarten days the child's experience with music has been largely passive. He has listened to vocal and instrumental music or has been more or less attentive to mechanical music production and has perhaps "stood by" while the radio was "tuned in" on the world of music. Perhaps the greater part of the average child's musical experience has been that of listening to so-called "jazz," and the bits of tunes he may sing are very likely to be snatches from popular songs. Fortunately indeed is the child whose pre-school days have been spent in a music-loving home where the interested older folk sing the simple tuneful songs and select the simple musical gems for instrumental performance. Whatever may have been his previous musical environment, however, upon his entry to the kindergarten his musical associations from then on should be with the best of music. Frank R. Rix writes in his book, *Voice Training for School Children*: "A song is the only art from which it is possible for the young child to reproduce perfectly by his own art. His endeavors in drawing and printing and in the moulding of plastic forms are more or less crude and experimental, but his singing of a song may be as perfect in voice, intonation, rhythm, enunciation, and interpretation as the performance of an experienced artist." How then shall the teacher proceed with these plastic bits of humanity?

The training of the group should consist of guidance and encouragement in voice performance, rhythmic stimulation for suitable muscular reactions and coordinations, and quiet listening to music performed. Of the three suggested procedures that of voice performance perhaps requires the closest attention of the teacher. In many cases the individual child is unable to match tones until he has had considerable encouragement and help. This uncertainty of pitch can in many instances be corrected through the child endeavoring to sing with the group, others must have individual attention. A generally accepted method of procedure is to divide the kindergarten class into three choirs, placing those who can sing on pitch in choir I, to the rear of the class; those who are at times uncertain, in choir II, immediately in front of choir I, and those who cannot match tones with any consistency, in choir III, to the front. The sustained tone of the accurately pitched voices coming from the rear is of great aid in unifying the tone of the entire group. Choir III can be instructed to listen carefully for the tone before they try to sing it. The little game of playing train is helpful. Choir I may sing "too," imitating the whistle of an approaching locomotive. Gradually add other voices as the train draws closer to the station—which may be the teacher, or piano—the pupils quietly sustaining the tone until the entire group has joined or attempted to join in sounding the pitch. Various pitches in the medium range of the voices should be used for the game.

However, devices for tone production should not receive too much time. The teaching of short, simple songs limited in range to the notes represented by the five lines and four spaces of the treble clef, should serve as the major project. In selecting suitable songs the melodic value of each should be given first consideration, not its vivacious rhythm; then if the range is satisfactory the text should be studied to insure such simplicity as to be within the child's experience. Poetic texts rather than prosaic should be selected. The dramatic element should not be stressed and only used after the song has been thoroughly learned. If the songs to be used early in the child's experience are of a slow and sustained type, the children can more readily hear their pitches and the class tone will become smooth and unified.

The method of teaching a song in the kindergarten need not be a complicated procedure. If it can be sung by the teacher as a concert or listening number several days in succession before expecting the class to respond, the children will unconsciously get a feeling for its entirety and the balance and sequence of phrases. In this manner, the children will practically learn the song without effort. Should some of the phrases, however, require more attention than others, the group may be permitted to sing the phrases that are familiar and listen to the teacher as she continues with the uncertain phrases. This little extra attention should establish the tune in the child's mind and not make it necessary for fatiguing drill. Songs that cannot be learned without considerable repetition and drill should be omitted. Avoidance of the use of the piano, except for lightly played accompaniments to songs well learned, is recommended. It is easier for the child to simulate the singing tone of the human voice than it is to learn a melody through hearing it played on the piano.

Rhythmic stimulation for suitable muscular reactions and coordinations in kindergarten children is stressed in most schools. During the past few years the rhythmic band has been featured with very satisfactory results, and from the various phonograph records it is comparatively easy to select numbers that will give a wide rhythmic experience. The danger involved is in selecting these numbers. Each selection should be made not only because of its particular rhythm but because it contains tonal beauty both in melody and harmony. It is entirely wrong to use cheap, tawdry

(Continued on page 47)



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MUSIC IN THE SCHOOLS AND COLLEGES

The Messiah in a New Form

Richard Kountz has done a remarkable piece of work for the high schools and community choruses of this country in revising, abridging and editing Handel's Messiah. This work has been produced by certain high schools throughout the country in its original form, but it goes without saying that to attempt this is most difficult.

The work of bringing the Messiah to a form in which its performance by high school students would be possible, was begun by Mr. Kountz some years ago, and it revolved logically from the belief that such an addition was desirable. Further thought led to the belief that it was more than desirable and that it was necessary to the educational scheme in the school music of today. Oratorio has in it a powerful educational impetus and is an invaluable contribution to the intellectual and emotional equipment of youth.

In the very beginning Mr. Kountz recognized two principles, the adherence to which was accepted as absolutely necessary—first, that the resultant work be true not only in the spirit but in detail to the original, and, second, that it be practical in the strictest sense of the word for the use intended. By way of example, in recasting the solos in the choral form only such voice leadings were introduced as are to be found in the original accompaniment. In accord with the first rule above, and conforming to the second, they have been set in such a way as to be easily sung. In the tenor parts the register of the upper limits has been set at F; in the bass parts the lower limits has been set at B flat. This may seem at first an unnecessarily restricted gamut but it has developed from the unwavering conviction that nothing is ever gained by abusing the adolescent voice.

Dr. Will Earhart, of the public schools of Pittsburgh, in a foreword says: "More than a musical reverence is felt by the world for Handel's immortal masterpiece. By subject and by usage through long decades it has acquired a religious import of deepest significance to thousands. It was a courageous task to undertake to modify such a work. There are doubtless those who think that the task should not have been undertaken at all. Even Mr. Kountz must at times almost have quailed before the self-imposed responsibility. For myself, I believe that the undertaking is justifiable. It represents one more effort to open the doors to treasure houses of beautiful and sacred things that have not been sufficiently accessible to the pupils in our public schools. To bring the enjoyment and elevation to them, which will come from a study of this adaptation, alone justifies the endeavor. It is a reverent task done in a good cause and with a competence for which we should be grateful."

Mr. Kountz has abridged the work to the point of its constituting a full evening's performance, approximately one hour and forty-five minutes. All of the numbers are in their original keys and any standard orchestration may be used. In high schools where soloists are available one or more may be used, in which case it goes without saying the choral arrangements of the solos would not be used.

Mr. Kountz has done a remarkable piece of work for the high schools of this country, and both he and the publishers, M. Witmark & Sons, are to be congratulated.

General Notes

New York

Rochester.—Frank C. Biddle, formerly of Rochester, N. Y., has been elected to fill a vacancy at Asheville, N. C., caused by the resignation of Lee McConley. Mr. Biddle had been in Rochester for several years.

Iowa

Des Moines.—Alfred Smith, for a number of years director of music in the schools of Des Moines, has gone to San Diego, Cal., to accept a similar position.

Mississippi

Clarksdale.—Lillian Anderson is directing the music in the schools here.

Illinois

Crystal Lake.—W. Irving Horne, last year supervisor of music at Crystal Lake, Ill., has accepted a similar position at Wayne, Neb. Abbie Hayes succeeds Mr. Horne at Crystal Lake.

Wisconsin

LaCrosse.—The Public School Music Department of the State Normal School at LaCrosse is now in charge of Thomas Annett.

Iowa

Runnells.—Althea Roop is now supervisor of music in the schools here.

Oklahoma

Okmulgee.—Frederick Jaehne, of Gary, Ind., who was formerly supervisor of music at Louisville, Ky., has accepted a position as director of instrumental music in the Okmulgee High School.

Maine

Presque Isle.—Francis Kelley, graduate of Boston University, succeeds Harry Carter, who has taken charge of the instrumental work in West Hartford, Conn.

Livermore Falls. has elected Irene Soule as music supervisor.

Bath.—Genevieve Dupre is the new supervisor.

Kennebunk.—Agnes L. Skillin is the new supervisor.

Blue Hill.—Helen Stinson has the music work here.

New Hampshire

Plymouth Normal School has as its new music director, Doris Newton, a graduate of Lowell (Mass.) Normal School.

Keene.—Catherine Lane, who has been an assistant in the music department in Greenwich, Conn., is now in charge of the work here at the Normal School.

Bristol.—Anna Adams has been elected supervisor of music.

Antrim District.—Barbara F. Hatch is here.

Massachusetts

Fall River.—W. J. Titcomb, supervisor of music in Fall River for nearly forty years, has retired. He is succeeded by Robert Howard, of Passaic, N. J.

Salem.—C. F. Woods has resigned his work in Reading, and is now music instructor at the Salem Normal School.

Reading.—Mr. Woods is succeeded by Edward MacArthur in the high school, and by Margaret Whittier in the grades.

Saugus.—Marion W. Bartlett has given up her position in Concord, and is now supervisor in Saugus.

Brookline.—Russell Cook has succeeded A. D. Zanzig.

Hudson.—Everett B. Crumrine has succeeded George E. Miles, who is now in charge of the music in the Nichols Junior High School, Mount Vernon, N. Y.

Pepperell.—Edith Boynton has been appointed here.

Longmeadow.—Leonora Dougan has begun her work in Longmeadow and East Longmeadow.

Rhode Island

Providence.—George Potier is a new member of the music department in Providence.

Connecticut

West Hartford.—Harry Carter comes from Maine to take charge of the instrumental work.

New Jersey

Passaic.—Clayton Stevens, of Bridgeport, Conn., succeeds Mr. Howard, who has moved to Fall River, Mass.

News of the Sectional Conferences

Southwest Conference

The Southwest Conference will be held in Wichita, on April 3, 4 and 5. The headquarters hotel will be announced shortly.

Grace V. Wilson, who for several years has been supervisor in Topeka and who is well known throughout the country for her splendid work, goes to Wichita as head supervisor of music this fall. Miss Wilson began her conference plans last spring and has local arrangements so well under way that the conference is assured of tremendously interesting and valuable demonstrations and concerts from the local schools.

President Kendel has been on the Pacific Coast all summer, and, naturally, has been unable to make sufficient progress with the program to allow for definite announcements at this early date. Under his leadership the Conference is assured of a splendid program and a meeting which in all respects will carry out the high standards set by the first Southwest meeting held at Tulsa in the spring of 1927.

The membership campaign will be inaugurated at an early date, the list of state chairmen having been practically completed at this writing. Pending further announcements supervisors of the Southwest territory should send their \$3.00 membership fee to Miss J. Louella Burkhard, 2125 Grand Avenue, Pueblo, Col., treasurer of the Conference.

Music Teachers' National Association

The Music Teachers' National Association is meeting this year in Cleveland, December 27 to 29, with headquarters at the Hotel Cleveland. William Arms Fisher has arranged an interesting and valuable program. Russell V. Morgan, director of music in the Cleveland schools, is chairman of the local committee. Many prominent musicians will participate in the programs; those appearing at the meeting on school music are Osbourne McConathy, Joseph E. Maddy, Prof. Arthur Heacox, and Adolf Weidig.

Music Educators of Note

INEZ FIELD DAMON

Music Bachelor, graduate of Smith College and Institute of Music Pedagogy. She studied voice and piano with well known teachers of Boston and New York; has traveled extensively, making a study of Public School Music conditions in the United States, and is the author of the text-book, Primary Elements of Music, and of numerous articles for musical and educational periodicals. Miss Damon has lectured widely on matters pertaining to Music Education. As first vice-president of The Music Supervisors' National Conference she made a national survey of public school music. She was formerly Director of Music in the State Normal Schools in Minnesota, Georgia and New York, and Supervisor of Music in Schenectady, N. Y., where much pioneer work was done in instrumental class instruction and high school credits for Applied Music. At present she is Director of Music in the State Normal School, Lowell, Mass., in charge of a four-year degree course for Music Supervisor training, the only course of its kind under the Massachusetts State Department of Education. She is conductor of community singing of various choruses, including the Choral Club of the Middlesex Women's Club, Lowell, Mass. (Photo by Bachrach.)



NEW TEACHING MATERIAL

(Arthur P. Schmidt Co.)

Concert of the Months, a musical entertainment by G. A. Grant-Schaefer. Unison songs of all months with short dialogue between. Fine for grades.

'Twas the Night before Christmas, by Frances McCollin. Cantata for juvenile voices. Mostly in two parts.

The Nutcrackers and the Sugartongs, by G. A. Grant-Schaefer. Operetta for children, two-part. Easy.

The Silly Isles, operetta in four scenes. Words by M. Josephine Moroney, music E. S. Hosmer. Thirteen solo parts, choruses in four-part, for high school.

The Man Without a Country, cantata for mixed voices. Based on story of Edward Everett Hale. Music by E. S. Hosmer, words by Josephine Moroney. High school.

The Forest Court, operetta in one act; libretto by Douglass Whitehead and Virginia Whitehead, music by G. A. Grant-Schaefer. Many speaking parts, songs all in unison, for children.

(Willis Music Co., Cincinnati, Ohio)

Lotta, a romance of '49. Musical comedy in two acts. Book and lyrics by Katherine C. Sharpsteen, music by Lucia T. Neelands. Vocal score with full dialogue, stage manager's guide, orchestration available for rental. Mixed voices, high school.

The Magi's Gift, operetta for Christmas in two acts. Libretto by Clare M. Grubb, music and lyrics from Fifty Christmas Carols, by Eduardo Marzo with incidental music by Bryceson Trehearne. For grade children, plenty of dialogue, songs in unison.

The Old Man of the Mountains, musical comedy in one act for boys. Unison chorus, book lyrics and music by William Stuart Baines.

The Singer of Naples, musical comedy in two acts. Book and lyrics by Cynthia Dodge, music by May Hewes Dodge. Vocal score, full dialogue, stage manager's guide, orchestration for rental. High school mixed voices.



PUTTING THEORY INTO PRACTICE.

The department of public school music of Baylor College, Belton, Texas, recently made inspections of the departments of music in the public schools of Temple and Waco. The advanced students are in this group. They are: Mary Alice Cowley, New Boston; Alice Burkes, Reagan; Marie Blair, Belton; Kate Hester, Lexington; Maude Wright, head of the department; Lometa Hayes, Kosse; Jewel Hicks, Silsbee; and Gene Russell, Graham.

WINIFRED PLETTS

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Pennsylvania Grand Opera Company Offers Carmen—Cavalleria and Pagliacci Given by Philadelphia Civic Opera Company

PHILADELPHIA, PA.—The fortieth annual service of the Pennsylvania Society of the Sons of the American Revolution, to commemorate the one hundred and fifty-first anniversary of the going into winter quarters of the American Army at Valley Forge in 1777, was held at St. James Church. The flags and uniforms made a colorful picture, while the service was impressive. The choir, under the always excellent leadership of S. Wesley Sears, organist and choir-master, sang the Magnificat and Nunc Dimittis, by Sir George Martin, with fine tone and devotional spirit. Reverend Charles Townsend, chaplain of the Pennsylvania Society of the S. A. R., preached a searching sermon on Loyalty, after which he read the names of the members of the society who had died since the last annual service. Taps was sounded, and the choir, unaccompanied, sang beautifully Souls of the Righteous in the Hand of God. After the Recessional, Mr. Sears, with the assistance of two trumpets and two trombones, gave a fine interpretation of the Triumphal March from Aida.

PENNSYLVANIA GRAND OPERA COMPANY

On December 12, the Pennsylvania Grand Opera Company gave a good performance of Carmen, at the Academy of Music. Rhea Toniolo, in the title role, gave a convincing portrayal of the coquettish cigarette girl, although her voice is a bit heavy for the part. Nevertheless she used it skillfully and acted well. Dorothy Fox, as Micaela, sang well in spite of some nervousness, which was evident at first. Her aria brought prolonged and well-deserved applause. Giovanni Zenatello was an ardent Don Jose, singing and acting the part with enthusiasm. Henri Scott, as the Escamillo, was satisfactory, achieving his greatest success of course with the Toreador Song. Bianca Fiore as Frasquita and Ruth Montague as Mercedes did especially good work. The other parts were well taken as follows: Mario Fattori as Zuniga, Luigi Dalle Molle in the dual role of Morales and Dancairo, and Giuseppe Reschiglian as Remendado.

The chorus has improved greatly and did some very good work in this opera. Federico Del Cupolo, conducted a spirited performance, keeping principals and chorus right up to the mark. His orchestra caused him much annoyance by failure to follow him in several spots. He received well earned appreciation upon his appearances before the curtain. The scenery and costumes were attractive, and the stage management good under the direction of Luigi Raybaut. The ballet, arranged by Mikhail Mordkin, was very pleasing.

PHILADELPHIA CIVIC OPERA COMPANY

The Philadelphia Civic Opera Company gave its sixth performance of the season at the Academy of Music on December 10, presenting the favorite pair, Mascagni's Cavalleria and Leoncavallo's Pagliacci, giving another evidence of the ever increasing standard of excellence which it is establishing, in the merit of its performances.

While not all the productions are equally good, yet the impression is left that the work of the company arises from a firm foundation of extreme care and musical judgment in selection of artists and repertoire, the training of the chorus and in stage production, so if such methods are continued it can be depended upon for a long time to come to furnish good opera for the citizens of Philadelphia.

At the above mentioned performance, Cavalleria, as usual, came first, with Pauline Lawn as Santuzza, delighting her audience with both her singing and acting; her full, clear, tone was particularly noticeable throughout the opera, and her singing of the romanza, Voi lo Sapete, and her duet with Alfio, brought such applause that they were both several times called to the front. Norberto Ardelli as Turiddu and Alfredo Gandolfi as Alfio—both consummate operatic artists—sang and enacted their respective roles convincingly, while Mabelle Marston, a young Philadelphia singer, constantly advancing in operatic and concert singing, was excellent in every respect as Lola. The more trying role of Mama Lucia was satisfactorily taken by Manila Ressler. The chorus did some splendid singing, notably in Inneggiamo il Signor, and in the one following—the Intermezzo.

Pagliacci offered the American debut of the Welsh tenor, Ifor Thomas (as Canio), who shows a voice of good quality, and, while his singing was good, his acting would rather lead one to think that the concert stage would ultimately claim him, though instances are known which prove one may err in such a prediction. Irene Williams, the Nedda, was in superb voice, giving a remarkably good interpretation of the role, singing the difficult Bird Song exquisitely.

Ivan Ivantsoff, who sang Tonio with the company last year, repeated his triumph in the Prologue and throughout the part, with the same dramatic style and artistic singing which won continued applause then. His rendition of the Prologue was such as would give fire and spirit to any performance.

Nelson Eddy was Silvio, in which role he also figured in last year's performance; he was also fine indeed, his beautiful, smooth baritone blending perfectly with Miss William's voice. The part of Beppo was well taken by Louis Purdy, a member of the chorus, who assumed the role in place of Albert Mahler, who was taken ill at the last moment. The choruses in this were of the same high level as in Cavalleria. Alexander Smallens conducted both operas with a manner and style attesting his skill as operatic conductor, so much so that one now expects naught else when he is musical director.

LEA LUBOSHUTZ IN RECITAL

Lea Luboshutz, of the violin department of the Curtis Institute of Music, gave the third Faculty Concert in Casimir Hall, with Harry Kaufman at the piano.

Lea Luboshutz, whose name suggests hours of supreme enjoyment to those who have heard her in symphony concerts or recitals, would undoubtedly rank among the foremost violinists of the day. Words fail to express that which wells up in streams of unbroken beauty through her marvellous playing, because one can apply such as perfection of technic, an understanding of the resources of the

instrument, artistry, sound musicianship, personality to many musicians the world over and yet not touch what characterizes and distinguishes Mme. Luboshutz' playing. She possesses that rare power—an ineffable something, a means of bringing the listener to a "close up," near to that universal and divine spirit of music, so that one feels enthralled, caught up into a world of which one generally catches but a faint glimpse. Of a fine physical mould, which fittingly seems to offer an unobstructed course for the flow of inspirations, this violinist and violin are for the moment forgotten, and one hears only The Voice, thus is the spirit of unity exemplified. Mme. Luboshutz' first number was La Folia by Corelli, arranged by Auer. This was followed by Saint-Saens' concerto in B minor, the Allegro bursting into a glorious triumphant and impassioned announcement, followed by an Andante of perfectly exquisite beauty; the Molto Moderato, sounding the note of majestic grandeur, while the Allegro non troppo, recalls the exalted and triumphant opening. Third on the program was Ernest Chausson's Poeme, in which again one can merely suggest the perfectly superb rendition given both by violinist and accompanist. A group of three numbers brought to a close a never-to-be-forgotten recital. This group consisted of Kreisler's Recitative and Scherzo-Caprice, Air de Lensky from Tchaikovsky's Eugene Onegin, arranged by Auer, and Henri Wieniawski's Scherzo-Tarantelle. Before playing the last named, Mme. Luboshutz announced she would give an Etude by Kreutzer, which had been refigured by Mr. Kaufman, which in its execution exhibited an equal amount of daintiness, skill and verve for both piano and violin.

To say that each number was received with vociferous applause is putting it very mildly, for it seemed unceasing for a while and the audience appeared fired with enthusiasm almost inspiring.

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Copland-Sessions Concerts of Contemporary Music to Be Given at the Little Theater

The First in the Series of Three Scheduled for December 30 and Will Include Works by George Antheil, Marc Blitzstein, Henry Cowell, Bernard Wagenaar and Nicolai Lopatnikoff

The Copland-Sessions Concerts of Contemporary Music, which were established last spring by Aaron Copland and Roger Sessions "to satisfy the need of young composers to hear and test their work in public performance" and "to give the public an acquaintance with emerging musical personalities," are giving this season a series of three subscription concerts at the Little Theater, the first to take place

the Guggenheim Fellowship for the past two seasons. His principal works include incidental music to the Black Maskers of Andreiev, performed at Smith College in 1923, a symphony introduced in 1927 by the Boston Symphony under Mr. Koussevitzky, and chorales for organ performed by the League of Composers last season.

Three of the five composers to be heard at the first of



ROGER SESSIONS



AARON COPLAND

TWO AMERICAN COMPOSERS

Founders and sponsors of the Copland-Sessions Concerts for Contemporary Music.

Sunday evening, December 30. Last April two concerts were given at which five young Americans were introduced to New York. This year the same policy of presenting music by the rising generation of American composers is continued, although occasional works by promising Europeans will be included.

Aaron Copland, one of the two founders of the concerts, is twenty-eight years old, one of the outstanding American composers, and a pupil of Nadia Boulanger and Rubin Goldmark. His principal works include a symphony for organ and orchestra, played in 1925 by Walter Damrosch in New York and by Sergei Koussevitzky in Boston, a concerto given by the Boston Symphony both in Boston and New York in 1927, Music for the Theater, played at the Frankfurt Festival in the summer of 1927, and a ballet called Grohg which Fritz Reiner will introduce with the Cincinnati Symphony next March. Mr. Copland also has written various articles on music of today and gave a course of lectures on modern music last season at the New School for Social Research.

Roger Sessions, the other moving spirit behind these concerts, was born in Brooklyn in 1896, was graduated from Harvard in June, 1915, and entered the Yale Music School for post-graduate work under Dr. Horatio Parker. Two years later he received his degree from Yale, and the Steinert prize for an overture as the best production of the year. The following autumn he went to Smith College where he taught orchestration, theory, etc., for four years, at the same time studying himself under Ernest Bloch. In September, 1921, he went with Mr. Bloch as assistant instructor to the Cleveland Institute of Music. Since 1925 he has made his permanent home in Italy where he finds the quiet necessary to composition. Mr. Sessions has received

the Copland-Sessions Concerts are of American birth: George Antheil, Marc Blitzstein, and Henry Cowell; Bernard Wagenaar, the fourth, was born in Holland; the fifth, Nicolai Lopatnikoff, is a Russian. All of the works will be "first performances."

George Antheil has contributed his second string quartet of which he writes from Paris: "This is one of my latest works and was written last December. It will be the first representative thing of mine played in America. . . . I mean a work played at least two years of the time it was written."

Marc Blitzstein is represented by Four Coon Shouts after texts from Walt Whitman's Children of Adam. The four songs, says Mr. Blitzstein, "were written over a period of two years, in Paris, Berlin, and Philadelphia. Several people have questioned my use of a jazz idiom with the Whitman words; it seems to me perfectly natural to couple two media whose implications are alike universal, and whose methods are alike primitive; both jazz and Whitman contain a primal and all-pervading sex-urge. I hope these songs explain this fact and themselves."

Nicolai Lopatnikoff offers a sonatina in three movements, the first and third of a strongly marked rhythmic character, the middle movement more songlike with some suggestion of a Russian background. Another piano work is the sonata of Bernard Wagenaar which is in three movements to be played without pause. Paragraphs for two violins and cello, by Henry Cowell, completes the program.

Assisting artists at the December 30 concert are the Hans Lange Quartet consisting of Hans Lange, first violin; Arthur Schuller, second violin; Zoltan Kurthy, viola, and Percy Such, cello; Benjohn Ragsdale, baritone; John Duke, Colin McPhee, and Marc Blitzstein, pianists.

Music in the Schools and Colleges

(Continued from page 44)

music, because it may have a "peppy" rhythm and will inspire a hilarious response from a class. Why retard the musical growth of the child, or establish false ideals, when it is unnecessary? It must be remembered that the child has a sensitive ear and his future appreciation of music is determined by the music he hears.

In order that the child may not think that all music demands action, it is well to give a little time daily to the enjoyment of quiet listening when concert etiquette is observed. To make this period more interesting, the teacher may give a few suggestions to provide a background for the listening. The selections at first should be brief and lengthened only as the capacity of the class grows.

Meeting of Teachers in Vermont

In connection with the Winooski Valley Teachers' Association which met at Barre, Vermont, for its thirteenth annual conference on December 7, the school music teachers of the State presented some splendid work. The Spaulding High School Orchestra of Barre furnished a program, and there were a number of solo selections by students of the high school. At the general meeting in the afternoon there was music by the Rhythm Band from Grades 4 and 5 of one of the Barre schools, as well as other demonstrations of a musical nature from other sections.

Vanderpool Gives Concert in Kearney, N. J.

On Thanksgiving Day Emily Beglin Vanderpool, soprano, gave a recital of compositions by her husband, Fred. Vanderpool, at the Kearney High School Auditorium, Kearney, N. J., assisted at the piano by the composer. The program consisted of two groups of songs, including Songs of Dawn and Twilight, Can It Be Love, Ma Little Sunflower, Good-night, I Did Not Know, Values, 'Neath the Autumn Moon, Come to Granada (Mr. Vanderpool's latest published waltz-song) and My Little Honey-Bee (still in manuscript).

Mrs. Vanderpool has been engaged as soloist for seventeen weeks with the Municipal Band of St. Petersburg, Fla., under the direction of Royal Moses. The series of concerts started on Christmas Day, when this gifted singer opened the program with Angel of Light, Lead On, also from the pen of Fred. Vanderpool.

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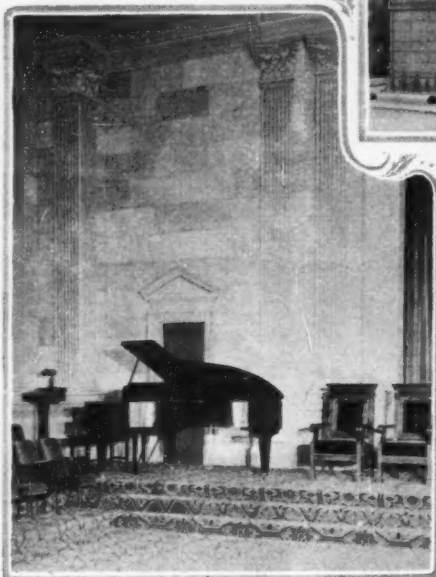
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PIANO AND MUSICAL INSTRUMENT SECTION

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EXPRESSIONS

The Growth of Chicago as a Musical Center—An Example of the Rapidly Increasing Interest in Music of All Kinds—Some Thoughts for the Music Merchant

Chicago, December 15, 1928.

Chicago, the musical city!

One could not absorb all this means in a few hours in this big and wonderful giant of the Middle West, the greatest and most prosperous territory of the world. When one contemplates what Chicago is doing for music there comes a thought as to whether all is being done by the Music Merchants to take advantage of what Chicago is giving to the musically ambitious in opportunities that surpass all, probably, that can be obtained in the way of a musical education in the leading musical centers of Europe with its hundreds of years of musical attainments.

We do not seem to realize that music is comparatively in its infancy in this country, yet we find that this great city of Chicago leads in a musical way. This brings also to the fore the thought that Music Merchants do not have a realization of the opportunities that are given in the way of utilizing all this to bring the piano before all these music pupils, bring it to thousands and thousands who yearly trek to the big city on Lake Michigan. **Here are prospective purchasers ready made.**

It is a great work, a fundamental move, to have the piano taught in the public schools, yet in these music schools and the private teachers the piano prospects are already there.

The Music Merchant's Part

Do the Music Merchants in other centers take advantage of this educational uplift as to music? Stop and think it over. The earnest teacher with ten or fifteen pupils who may be getting only a small fee for teaching piano or any other musical instrument, is doing work for the Music Merchant. Yet the men who make and sell the instruments these pupils must have do not seemingly give any thought that here is a field to be cultivated. Talk with the average music merchant and he will answer most likely in a disgusted way that "there is nothing to it," yet here is the building to musical instrument sales and only a few recognizing it and doing little to help and encourage in the work that is going on all the time.

As one looks over the music field in Chicago there is presented to one much that is of a serious nature and should be considered by all those who make and sell musical instruments. **There are more music pupils in Chicago than in any other city in this country.** It is a question if there are more music pupils in any large center in Europe than can be found in Chicago.

The MUSICAL COURIER twenty-five years ago made a survey of the number of pupils that went to Chicago to study music. It was then stated that there were more music pupils in the growing city than in any other center in the United States. This was disputed, but others found that it was true. From a small beginning, the beginning of a small center, there has grown a fondness for music that is indicated in the great Chicago Symphony Orchestra, the Civic Opera Company, Ravenna Park Opera Company, other organizations, and the fact that every great artist that appears upon the concert stage in New York and other large cities must appear in

Chicago, and if not accepted in Chicago, it is a failure.

A Great Opportunity

Here are given opportunities for the music student that long was said did not exist in this country and could only be found in Europe. Of course, Europe has had centuries of music cultivation, while this country is still in its infancy with only a moiety of the number of years to its credit in the music uplift that Europe has had.

When one digs into these facts as regards Chicago, there is amazement and incredibility that, young as it is as to years, but big in growth and in ambitions, should have accomplished what it has.

The Music Merchants of Chicago are proud of the fact that the piano will be taught in the public schools. This, of course, is a great advantage. It is the laying the foundation and the making of pupils for the musical institutions in Chicago. But the Music Merchants seemingly do not realize that musical learning is turning out yearly thousands of pupils who are musicians according to their ability. **Each one, however, is a potential factor in the selling of musical instruments.** The Music Merchants of this city and elsewhere do not seem as a whole to take this up or to realize that the pupils who come to Chicago from other parts of the country carry upon return to their own home towns and into the rural districts a wave as to music that leads directly to the piano.

Here probably is an explanation of the fact that the piano sales of this year are confined practically to the high grade lines. It is the work of the music institutions that has brought about this fact in the face of the disparaging attitude of many dealers toward the piano, and this brought about through their mistaken idea that the radio has killed the piano. On the contrary, **I believe that the radio is helping the piano.** The music that is being sent over the air to millions of listening ears, the one instance of the Civic Opera Company being heard throughout the country every Wednesday night, gives to the people, to the masses if you please, but more particularly to those who are able to purchase high grade pianos, an uplift as to music that can not be controverted as a detriment to the piano.

A Great Musical Institution

While in Chicago I visited the Chicago Musical College. There are other large institutions in Chicago, but it seems as if one is attracted to this particular school for old times sake. Before the Worlds Fair in 1893, the concert music of Chicago centered in the Central Music Hall of the Chicago Musical College, which was founded by Dr. Ziegfeld in 1867, in small quarters in the old Crosby Opera House. Central Music Hall for many years was the only auditorium in Chicago that permitted of the old time concerts.

It is hardly necessary to ruminate over the old days in music. Dr. Ziegfeld laid the foundation, in a way for what music is in Chicago this present day. The old Chicago Musical College now is located in its own building which was the Steinway Building

on Van Buren Street. In the days when it was devoted to the Steinway piano, and afterwards being turned into an office building, contained the offices of many of the Chicago manufacturers and Eastern concerns. It became a habit on my part to visit this building. I turned into it this week to see the man who succeeded Dr. Ziegfeld, not in a musical way but in a business way, Carl D. Kinsey. Mr. Kinsey exudes prosperity. He is a man of strength, of character, and has builded Chicago Musical College to immense proportions, and the entire building is occupied by studios and dormitories. I do not know how many thousands of pupils are taught in this school each year, but I do know that the annual prizes given to the pupils of the school are unusual. As, for instance, the artist piano department of the Chicago Musical College gives a Steinway grand piano; the Senior diploma classes of the piano department, and the vocal department each a Lyon & Healy grand piano; a valuable old violin is given by the violin department, as also is a valuable old violoncello to that department, these coming from the collection of Lyon & Healy. These instruments are competed for each year.

A Great Music Center

It would take the contents of the catalogue of the Chicago Musical College to give a clear comprehension of what a wonderful music teaching institution this is. One great thing that Mr. Kinsey, as business manager of the institution, has inaugurated in Chicago, is the gathering of a faculty of the world's greatest masters for a summer course. The majority of these great masters are retained for the regular courses of the college during the music season.

How many thousand pupils are taken care of by the other institutions in Chicago and by private teachers, is not known, but the Fine Arts Building is another illustration of what is being done for the piano, for that building is filled with teachers and is practically maintained by the music teachers of the city. **With all this it must be remembered that there is given to the music pupils of Chicago what had been long claimed could not possibly be done in this country.** The Chicago Symphony Orchestra is one of the greatest in the country. We all know what the Chicago Civic Opera Company means. We also know of the wonderful opportunities for the music pupils who attend the summer opera in Chicago presented at Ravinia Park, where the Chicago critic of the MUSICAL COURIER has stated no finer opera is obtained in the world, and there follows the usual opportunities of hearing the great artists on the concert stage. There is an atmosphere of music in Chicago. We must expect that, the idea that Chicago is hidebound as to its "I Will" attitude is a mistake. Chicago is open, broad and there is daily being worked out for the Music Merchants of this country an outflow of trained enthusiasts that means much in the spreading of music throughout the country.

All this is said in full knowledge of what is going on in New York, in Boston, in Philadelphia, in Cincinnati and the other cities where they maintain great orchestras. The picture is practically the same. The pictures, however, are not as large in the other cities as it is in Chicago.

Does it not follow that the Music Merchants of this country must recognize this fact and should arrive at an understanding that it is through the musicians, the teachers, those who cultivate the ambitious as to music, increase the music demand that we have?

There are thousands of these music pupils

Piano and Musical Instrument Section

Expressions

(Continued from page 49)

who carry with them to their homes a respect for good music and the cultivation that creates a musical atmosphere that leads to the purchase of musical instruments.

The old time piano dealer can not meet the present day conditions with the piano alone. He must recognize the fact that the demand for small musical instruments is increasing daily through these influences. The public musical offerings in the opera houses and on the concert stage help in this cultivation and thus numerous music students lay the foundation for the average musical audience. Every concert that is given is just that much added to the glory of the piano and other musical instruments.

The radio is doing its work. There are programs being sent out from the broadcasting stations that carry the good music that is heard on the concert stage. Why should the piano dealers hold aloof from this great educational movement?

The Changing Sales Picture

What we might term the turn-over in music is increasing each year. We can go into any large city and find an orchestra. We know that the great artists are in as much demand at present as before the advent of the radio. The fact remains that those who appreciate good music must have musical instruments in their homes.

The old time piano dealer must realize that the small musical instrument is just as much in demand as was the piano in the old days. Therefore, let the piano dealers awaken to what is going on in Chicago. Let them look around them in their own centers. Let them be part and parcel of the music advances that prevail around them.

Musical instruments can not be sold simply by cutting prices and advertising in big black type. There must be a personal contact and especially does this apply to the piano.

When I hear some one inveigh against the radio I feel like protesting and demanding why there should be a feeling against a discovery that is changing the whole complexion of the music world in that the public demand for the music of the highest type, the broadcasting of such events as is shown on Wednesday nights giving to millions of people what is going on in the Auditorium with the Chicago Civic Opera Company. The Chicago Symphony Orchestra under the baton of Mr. Stock has been sent out over the air.

It is a mistaken idea that when one hears for instance the Civic Opera Company or the Chicago Symphony Orchestra through the radio that it kills the audiences of such offerings. John McCormack disproved this theory when it was said that if he broadcasted his voice and millions heard him that they would not want to go and hear him in concerts. He did broadcast one week and the next week they turned thousands of people away from Carnegie Hall in New York City, proving thereby that those who had heard him over the radio wanted to hear him again. One might just as well claim that if one hears the Chicago Civic Opera Company or the Ravinia Company or the New York Metropolitan Opera Company once they would never want to hear them again, just as that one who had a good drink would never want another.

All these thoughts come to me after my visit to the famous old school of music. It does seem that the Music Merchants of this country would maintain a right attitude toward this great work that is going on and that they should interest themselves

more and link themselves with this work, for it simply spells piano and musical instrument sales.

A Beneficial Move

Mr. Kinsey was kind enough to congratulate me upon the combination of the MUSICAL COURIER EXTRA with the MUSICAL COURIER. He said he was sure that it was a move that was of benefit and would eventually bring about an amalgamation between the Music Merchants of this country and the colleges and institutions of musical learning, and that the Musical Courier would eventually do a great work in building to a more clear understanding of what it has meant to those who manufacture and sell musical instruments in the bringing together of these two distinct forces.

Music can not thrive without musical instruments; musical instruments can not be sold unless there are people to buy them. If people do not love music, they do not want it. The people do want music, and they want good music. As time goes on they want good and better instruments. It is the duty of the Music Merchants to cultivate this, to see that the manufacturers provide them with tone that is pure and will meet the demands of the music demand that is created through the work that is being done by the musicians.

If the musicians are of no value to the Music Merchants why do they offer them and pay commissions to help them sell pianos? That is prima facie evidence that musicians are necessary in the selling of musical instruments. It is well for the Music Merchants to realize this and to meet on a level conditions as they really exist. I might say that the work of the teachers of music is the finest publicity that the piano and musical instruments has in the great scheme of the growth of music.

WILLIAM GEPPERT.

Radio Announcers

At last the radio announcers are being recognized. As music programs of the broadcasting stations become more and more classic, it is necessary that those familiar with the art are required. It is found that baritone singers with a knowledge of the literature of music, of good voices, are being engaged. It is a new field for singers, and it will spread as fast as music becomes more and more in demand. Those who are not familiar with the numbers upon programs are now being enlightened in a way that analytical notes upon the programs cannot bring about. It is one thing to get the people of this country to read, but they will listen. The remarks of the announcers are becoming more and more extended. Not only the music but the composers are becoming known to the people who love music but do not study it. In the past few months this has become evident to the managers of the broadcasting stations, and programs that prior to the radio could be heard only in concert halls now are sent out on the air, and with them goes information that is of much value in presenting to the one listening to these programs some knowledge of what the compositions mean. This adds to the understanding, which means that radio now is becoming a means of creating a demand for music of the best. With all this there comes that respect for the best in music that was not recognized by what we term the masses, and was lacking in a measure among the better educated circles of our population. Let the Music Merchant "get in" on this movement, study the radio and its music, but utilize business sense in the selling, watch the costs, and there will be less complaint. At the same time the high grade piano will profit by this movement and make music what it should be—something more than a luxury—it is a necessity. The announcers are teachers of music.

Chicago Fair in 1933

Chicago is planning for a World's Fair in 1933. This will be forty years after the great exhibition of pluck and "I Will" in those formation days of 1893. Old Timers in the piano business will recall those

stirring times. There are some who can go back to the big exposition in Philadelphia in 1876, when the piano men started things that have not died down yet in the minds of the few who can remember. Those who attended the World's Fair in Chicago in 1893 and then have the pleasure of comparing that show of forty years ago, if they have not visited the Big City since, will have surprises outside the real show that will cause them to rise and acclaim the greatness of Chicago and these United States, for what Chicago does is but an illustration of what is going on throughout the land. Chicago seems to lead in such things and should have the credit. There are many "first things" in Chicago, and little "following up" what is done elsewhere. The Old Timers, as said, in the piano field will remember so many things that centered in and about Wabash Avenue and Jackson Boulevard, running down to a certain hotel on Wabash Avenue that still stands as a reminder of those nights of strenuous effort to have this or that piano placed in a leading position, but which the blue ribbon with gold letters placed all practically in the same class. Another thing that will be recalled; there was no attempt to judge pianos as to tone—that being then as now something that is really unreliable and resting in many ways on personal prejudice. Probably the exposition of 1933 will not require much space to display the different makes from the piano industrials, for a comparison of names that were legitimate and which since have been absorbed by those factories now running would bring the exhibits down to a very small number. Many of the old names exhibited in 1893 still survive, but made in factories along with others—something like orphan homes.

Protect the Inventory

There are some in the piano industry who dispute the estimate of 125,000 production or thereabouts made by this paper recently. These protestors generally talk about how many pianos were sold this year. It must be remembered that the estimate made by this paper was for the production of the factories, not what was sold. There were hundreds of dealers overstocked at the beginning of this year. Many dealers carried over stock that was in the inventory of last year. There does not seem to be that effort on the part of many dealers to endeavor to create a turnover by selling the "stickers" that are to be found on almost every wareroom floor. Some dealers seem to think they must carry a large stock of pianos to impress prospective customers. Just why a piano should become a "sticker" is hard to understand, unless it be a laxity of business acumen in striving to turn over the stock within a given time. There should be a complete turnover every six weeks, if we follow the advice of George Urquhart, President of the American Piano Company. Manufacturers, in a way, are to be blamed for this overstocking of dealers, for traveling men are anxious to keep up their records in the way of sales. The dealer that will carry a low inventory will find he can sell just as many pianos as he can with an inventory that is beyond his intake of cash. Credit is easy to get at times as to pianos, but there comes a time when they have to be paid for. To tell the full facts regarding the overstocking of dealers would be a tragedy in piano finances. It is good to know, however, that manufacturers and dealers are awakening to this problem.

Envy of the East

It seems the radio salesmen in the far West are hampered in their selling talks by the restrictions as to broadcasting in that section. They envy the salesmen in the Eastern section, and especially those who operate in New York and vicinity. One authority says the newspapers are not giving the National Broadcasting Company programs very much publicity as they probably expect the sponsors to advertise their programs in the newspapers. However, the expense of the National Broadcasting programs is so great that not many sponsors are advertising their programs through the medium of newspapers. Therefore, the only way the public will know when to listen to these programs is by word of mouth advertising, which, after all is said and done, is the best form of advertising, Sherman-Clay advises its salespeople, and then says: "We have every reason to believe that there will be an even greater improvement in the National Broadcasting Company programs during the next year. Many have delayed buying a radio set until such a time as the Pacific Coast would get the same broadcasting as in the East. Radio salesmen have often remarked, 'Gee, if we only had the New York Broadcasting!' No wonder they are selling so many radio sets in the East!" Now we have it and

Piano and Musical Instrument Section

are going to get more of it. Let's tell the people with whom we come in contact about the marvelous radio programs that are broadcast across the continent every night and arouse their interest. At the same time tell them about the improvement in radio sets—that it is now possible to receive these programs without any loss of quality whatsoever. Explain that the cost of these programs is in the neighborhood of \$20,000 an hour. Tell them about the high priced artists. Picture to them the thousands of employees in the Telephone Company and the Broadcasting Stations who labor nightly to make these programs possible. We are sure that all will agree that any home today without an up-to-date radio set is certainly not a modern American home." It is plain to see that the broadcasting has much to do in inviting people to buy radios, and many Music Merchants believe the music argument brings larger returns and that calls for the better makes, just as in pianos.

Radio Deficiencies

There are many different kinds of radios, some bad, some good and some very indifferent that it is hard to understand the talk of one who has one in the home. No matter what the broadcasters send out the receiving instrument is liable to spoil it all or to give a real pleasure to those who have good ones that are located in rooms that aid and abet the broadcasters' efforts. Indeed, the bad radios are to be condemned, but how is there to be any real quality aid to bring about the compelling of the makers of the cheap non-reproducing instruments to stop and bring their cheap imitations to a standard that will not remind one of the old reed organs that once went out of a New Jersey town with stops that filled in the entire width of the keyboard, with other "fixins" that misled the unwary and only a few of the stops doing anything but slide back and forth. With all that is claimed for some of the cheap boxes there is that misrepresentation that recalls the cheap no-tone piano stencils that persisted in being represented as "just as good," and with a cost price that allowed of unholy profits which, however, did not materialize except on paper profits that eventually wasted away like a snowball in warm weather. The piano dealer who is making a music house out of his piano store should beware of the cheap stencils in the radio just as now he is compelled to as to the cheap stencils that gave no better tone than the stencil radios with dials of one hundred stops or figures that respond to only two or three stations and the others rest dead and excused by the claim that these vacancies are due to the broadcasters whose very station letters can not be obtained. Keep the quality of the radios offered to the same tonal standards as the good pianos, and those who sell radios will profit thereby.

Good Music Talk for Radio

The wishes of the Pacific Coast radio salesmen that they had the New York broadcasting to "talk radio" will soon be brought to them. Great strides are being made in this direction. The National Broadcasting Company has just completed a hook-up that will give programs that will cover the country. The National Symphony Orchestra, under the direction of Walter Damrosch, is now covering the country from the Atlantic to the Pacific every Saturday night, playing to millions instead of audiences of two or three thousands in an auditorium. Other hook-ups are being arranged, and will soon also give to millions of listeners the same wonderful music that now is limited to New York. It took until 1915 to reach from New York to San Francisco by telephone, and in far less time radio is now broadcasting music that goes to all sections of these great United States. Music, it soon will be found, will mean as much to the selling of radios as it is to the piano. The piano salesmen, however, never seemed to feel it was necessary to know music and employ it in their talks. When one analyzes the selling of pianos in the past it will be admitted that the pianos generally had to sell themselves. The radio has been doing that, but there is a different atmosphere surrounding the sales of the receivers. It is not now a question of getting somewhere just to say "I got Honolulu last night," but what was heard in the way of good music, lectures, and we might say, political speeches, such as permeated the air during the past presidential election. We read about what Byrd is doing in the Antarctic regions in the daily papers; we also read more about the music of the orchestras, opera, and great artists than to the long

distance listening in. The New York daily papers are devoting columns to the music of the broadcasting stations, and the people cry for more. Music certainly is coming into its own. Let us give the radio credit for this.

Book by Harry Edward Freund

The American Research Foundation, of Chicago, has just published a booklet entitled "Today—The Day of Women, by Harry Edward Freund." Mr. Freund was formerly well known in the musical instrument field, from which he retired some years ago. This booklet is a series of four articles published in the Chicago Evening Post. There is much of value in what Mr. Freund says, and it might be well for piano and musical instrument salesmen to get a copy and gather information that could be made valuable, especially to piano and radio salesmen. It will show what women of this day mean in the affairs of life. The introduction to the second article says: "In the United States the list of artists, composers, musicians and writers who are women and who have achieved reputation and fame is formidable evidence of woman's talent in the arts. Man has deluded himself into the belief that he is superior in so many ways to woman that he has failed to take cognizance of woman's progress and has only partly realized the marvelous intuition, intelligence, learning and aptitude for the arts that woman has and is displaying. Woman's artistic and creative genius must be placed on a par with man's, and the sphere of woman's activities is being enlarged and broadened to a marked degree. Woman's vision and imagination have not been properly recognized and yet they are far in advance of man's in regard to the finer things of life and beauty in living. Industries today are feeling the influence of woman's artistic sense, and it is a revelation to note as a result the marked change that has come in industrial production with many leading lines of manufacture." This is not far distant from good reasoning for the musical instrument. Long ago men took little interest in music, but today it is a question whether the man or woman has the lead in this direction. Let men who study theory and practice in piano selling take up this work of Mr. Freund's and apply it to their efforts in selling.

Mark Up vs. Discount

There are some in the musical instrument field that contend it is a mistake to say the markup on radio is 40 per cent. One man with a large piano industrial said the markup was 60 per cent. What the discount is the markup is. If an article is sold for \$1, and the discount be 40 per cent, it costs 60 cents. Radios are nationally advertised, just as the Victor and Columbia instruments were in the past and are in the present. It is not safe to say all radios or all talking machines and phonographs give the same discounts, but the prices are fixed, and what the discount is represents the difference between the costs of the instruments and the selling prices. If only Music Merchants would pay more attention to the costs of selling, stop arguing as to the discounts, they would make more profits than they do in complaining and antagonizing the makers of the instruments. The piano represents about the most alluring markup of anything in the musical instrument field, and that has led to imaginary profits that are eaten up by extravagant selling costs. They do not seem to realize that the costs of selling pianos are carried into the selling of radios and phonographs. It is possible to keep the costs of selling radios within the same percentage as that called for by the discount. The radio, like the talking machine, must stand on its own productiveness. Columns of late have been used in the MUSICAL COURIER to awaken the men who do the selling to keep within the differences in the markup. Those who recall the days of the talking machine and the phonograph find a similar condition today as to the radio. The first floors are given to the radio, thus

taking the place of the pianos. The let up in production can be traced to lack of interest by those who carry pianos. Don't blame the radio for lessened production—it is lack of concentration as to the piano in selling.

Demand for Music

There is much work in the minds of some Music Merchants as to the demand for manually played pianos. Can not this be attributed to the influence of the radio? The more music is demanded the more it will be found that the piano will be demanded. There are many who want to play piano themselves. It is easy to learn to play the piano, and this in itself will bring a greater and greater demand for the instrument. At the same time it must be remembered that the demand for musical instruments of all kinds will be increased, from the jaw harp to the harp and violin. The movement to have the piano taught in the public schools will lead to this, influenced by the music heard over the air, and there will soon be a call for this or that musical instrument that heretofore has not been experienced by those who traffic in musical instruments. All kinds of music go into the air, all kinds of people listen in. If the piano on the concert stage before the advent of the radio created sales, then what may we expect when millions, as Walter Damrosch said last week, will benefit and become more intimate with the best in music. The musical instrument demand will be created by the lighter programs and the singing, cultivating the people to a respect for better and higher things as the broadcasting companies, assisted by the daily papers in the publishing of programs, will do what no other form of publicity has done in the past.

Illustrations of Success

There is a real necessity for the so-called piano dealer turning his place into a music store. This is the blunt way of saying it. There is a difference between being a piano dealer and the being a Music Merchant. The one specializes in one selling effort. The Music Merchant has several selling vents, all bringing in money, and the small musical merchandise bring in a greater percentage of cash. There is no more vivid illustration of what this means than in the great success of the Wurlitzer institution. Pianos form about 10 per cent of the sales of the Wurlitzers, and when the sales of the great house run into the millions there can be realized that pianos do not form the basis of the great business done. Dealers who say it is impossible to sell pianos and other musical instruments successfully do not know how to departmentalize their sales, but allow the cost of selling to be such that the instruments giving a 40 per cent markup eat into the profits of the piano with its higher markup. The Wurlitzers prove that the music store is the real profit-making way of supplying the demands of the people for those instruments that make possible music in the homes. Sherman-Clay, of the Pacific Coast, is another illustration of the possibilities of the profit-making in musical instruments, as also is the Centennial Denton, Cottier and Daniels on the Atlantic Coast.

Rachmaninoff Thinks

In commenting upon what Rachmaninoff said about listening in on music, the New York Times, with its ability to "print all the news fit to print," says there is such a thing as being too comfortable when you listen to really fine music, Serge Rachmaninoff thinks. This is one of the reasons why he has steadily refused to permit his recitals to be broadcast. "To appreciate good music one must be mentally alert and emotionally receptive." Mr. Rachmaninoff believes that you cannot be "like that" while you are reclining in an easy chair at home, with your feet up on a chair, supinely soaking up radio music. This theory would explain why it is generally held that the gallery gods in their stuffy perch under the roof register a higher average of appreciation than those who loll in comfortable orchestra seats. Carried a little further, this line of logic would lead to hair shirts for opera wear. Reports on radio reception of the Cleveland Orchestra's program last Sunday throw their weight to the other side of the argument. A writer in The Cleveland Plain Dealer says: "Sunday afternoon you could lie in front of a comfortable fireplace, with your coat off and a pipe in your mouth, the day just changing to twilight, and hear seraphic melody beautifully played. That is the way in which music should be heard." Happily, the music lover has his option as to how he will have his music. He pays his money, or he listens to the radio.

THE MUSICAL COURIER
Extends to the Trade Its Sincere Wishes
for
A Joyous Christmas
and
A Prosperous New Year

Piano and Musical Instrument Section

Official News From the Music Industries Chamber of Commerce

President Irion Outlines Trend of Trade in Annual Report

A year ago, the foremost of the Chamber's work was—

1. Continuation of the important routine work which goes on day in and day out, and which constitutes the basic service of the Chamber to the music industries.

2. Promotional work through the National Bureau for the Advancement of Music, especially school orchestra and band promotion and fretted instrument promotion for the respective member associations particularly interested.

3. Legislative work, particularly with respect to the necessity of changing the installment sales regulations of the Treasury Department and opposition to attempts to revise the Copyright Act.

I am pleased to report that the Chamber has been uniformly successful in carrying out its proposed activities during the year 1928.

Contests

The promotional work of the National Bureau for the Advancement of Music has exceeded expectations. Five hundred school bands competed in 30 states for the prizes offered by the National Association of Band Instrument Manufacturers. Thirty thousand children participated in these contests. It is estimated that the general public contributed toward this promotion not less than \$100,000. Three hundred orchestras competed in 19 orchestra contests. The fretted instrument promotion along lines calculated to develop the playing of such instruments in summer camps, playgrounds and in connection with social activities of industrial organizations has been well started.

In addition to this promotional work which was forecast, the Bureau has started in a very successful manner the promotion of piano playing in the schools in cooperation with the Music Supervisors' National Conference. This work is made possible by funds made available by the National Piano Manufacturers' Association.

Double Taxation

The 1928 Revenue Act contained amendments which took care of most of the members of the music trade in the matter of double taxation on installment sales. Likewise, the Chamber was successful in preventing the passage of any

copyright legislation inimical to the phonograph record and music roll companies, although a bill which is not satisfactory to those branches of the industry was reported to the House of Representatives and is now pending.

Forecast for 1929

The forecast for 1929 is practically the same as for 1928, namely, musical instrument promotion and legislative work being the important activities for the year, in addition to the basic routine work of the Chamber. However, in addition to the school orchestra, school band and fretted instrument promotions, all of which will be enlarged this year, a large part of the time and energy of the National Bureau will be devoted to the new piano promotion. Already over 2,700 music supervisors and 550 school superintendents have been interested in piano playing as an educational matter. It is expected that plans will shortly be completed which will enable the Bureau to enlarge this promotion and put on its staff a specialist in group piano instruction. Much work will also be done with the private music teachers to show them how they can take advantage of the group piano instruction movement, instead of being harmed by it. Parents and others interested in schools and children will be interested through such organizations as parent-teacher associations.

Copyright Situation

The copyright legislative situation is more acute now than ever before. The bill which is pending before the House of Representatives eliminates the two cent rate now fixed in the law, but retains the right of every mechanical reproducing company having access to all copyrighted music which is released to any one company. The bill, however, is very faulty in many particulars, and it is important that it be remedied in these respects before it becomes law.

Amending Tariff Act

Present indications are that before another year rolls around Congress will take steps to amend the present Tariff Act. In fact, hearings have already been announced by the Ways and Means Committee of the House of Representatives which will run through January and February. The Chamber has made arrangements for appearance at these hearings, and will endeavor to see that the various branches of the industry are properly protected in connection with any revision of rates on musical products.

Convention Outlook

The close connection which is developing between the radio and music industries, particularly through the use of the same retail distribution channels, is evidenced by the plans completed for the conventions to be held in Chicago at the same time in June, although at different hotels. There will be certain joint functions and appearance of representatives of each industry on the other's programs.

As time goes on, the dependence of industries upon their national trade associations grows greater and greater and, in this respect, the music industry is no exception. One of the most vital problems of the industry is to keep its associations as active as possible, and particularly to develop the effectiveness of the Music Industries Chamber of Commerce, which is the operating mechanism for them all.

In conclusion, I desire to thank the members of the Chamber and its constituent bodies for the splendid support they have given their organization during the year now closing. They have thereby given the most tangible evidence of their appreciation of the necessity to maintain, through efficient association work, the place which rightly belongs to our industry in the industrial structure of our country. It is of the utmost importance to all of us that this firm cooperation and cohesion be continued in the great struggle which is on between contending and competing industries.

It is a pleasure to note that the effective work of the Chamber is beginning to bear visible fruit, and I feel confident that as the realization of this fact becomes more diffused and widespread the support of the Chamber by our trade will become even more liberal and inclusive of all its members than at present—large as this is.

Regulations for Band Contests Announced by N. B. A. M.

Regulations for state and national school band contests to be held in 1929 under auspices of the Committee on Instrumental Affairs of the Music Supervisors' National Conference have been announced by the National Bureau for the Advancement of Music.

Band Contests in both state and national events will be open to five classes, instead of four as heretofore. The first four classes will consist of bands in high schools and other public and private institutions with (A) an enrollment of more than 600; (B) an enrollment of from 250 to 600; (C) enrollment of less than 250; (D) bands organized less than a year. The fifth class will be composed of bands in junior high and grammar schools. Only bands in classes A and B will be eligible to compete in the national contest which will be held in Denver next May 23-25, but bands from other classes may participate but will have to play class A and B music.

The closing date for entries in state contests has been set for March 1, and the committee will award prizes in states with a minimum of three entries. State trophies will be awarded the winners of first places in Class A in each state, and the winners of first and second places in the first

two classes in state contests will be eligible to compete in the national contest.

In the Year Book issued by the Committee, containing information about the 1929 contests, the National and State Contests of 1928 are reviewed. The Committee cooperated in 30 state contests, besides in those of the New England Section and the National Contest held in Joliet, Ill. In the latter event 27 bands from 14 states participated, the contesting organizations representing the pick of more than 500 bands in states as widely separated as New York and California. It is estimated that a total of at least 25,000 youthful musicians took part in these state contests. The Joliet High School band at the 1928 meet, won the national trophy for the third time, thereby retaining it.

The school band movement, the report states, has had a remarkable growth since 1924 when the first state contests were held under the auspices, or with the cooperation of the Committee. The State contests culminated in the first national contest in 1926, when thirteen bands from ten states competed for the national trophy at Fostoria, Ohio. In 1927 twenty-three bands from 14 states participated at Council Bluffs, Ia. The Denver contest next year is expected to exceed last year's record both in the number of bands competing and their degrees of proficiency.

The committee has as its ideal the development of the concert or symphony bands in schools and has as members of its advisory board some of the foremost bandmasters in the country whose organizations are along this line. The purposes of the National contests, as stated by the committee are: to give a chance to the best school bands in the country to meet and compare their musical abilities; to extend an opportunity to participate to those bands in whose states no contest has been held; and to bring to the attention of the country in a striking manner the development of school bands.

That the teaching personnel of the schools is in sympathy with the movement was shown by the action of the Department of Superintendence at the 1927 convention of the National Educational Association in recommending that music "be given everywhere equal consideration and support with the other basic subjects."

An Analysis of Musical Interest on the Pacific Coast

Music Merchants who believe that radio is going to remain a dangerous competitor of the piano would feel heartened if they could listen for a few minutes to the experiences of J. Lloyd Taylor who has just returned to San Francisco headquarters of Sherman, Clay & Co. after nearly four months of lecturing for that firm in the states of Oregon and Washington.

His work brought him in contact with all kinds of people, from the musically elect to the children of primary schools. Everywhere he found a greatly increased interest in music and he gives credit to radio for creating this interest.

In August, before beginning his tour, Mr. Taylor spent two weeks in New York with the Aeolian Company obtaining new data in the Audiographic. He began his lecturing tour early in September in Spokane, visiting all the large cities and smaller towns of the Northwest, wherever Sherman, Clay & Co. have branches or sub branches. To small groups of musicians, teachers, supervisors and others interested in the promotion of good music, Taylor told them about the Audiographic and everywhere their endorsement was enthusiastic and spontaneous. To larger groups, Taylor lectured in schools, colleges, for women's clubs, civic and fraternal organizations, business men's clubs, etc., using the Duo Art for demonstration purposes.

Speaking for the MUSICAL COURIER of his experiences, Mr. Taylor said that everywhere he had found a new interest in music, a new eagerness to learn more about it and an especial desire for better music. In the schools, teachers and pupils alike were found to be taking music more seriously than ever before. There was an earnestness about their interest in music that Taylor had never found on any previous lecturing tour.

His tour, from which he returned to California in the middle of December, convinced him that people today are becoming music "listeners." He is fervently convinced that from being mere listeners, people will soon want to become music "makers." Radio, in his opinion, is rapidly making people turn toward music.

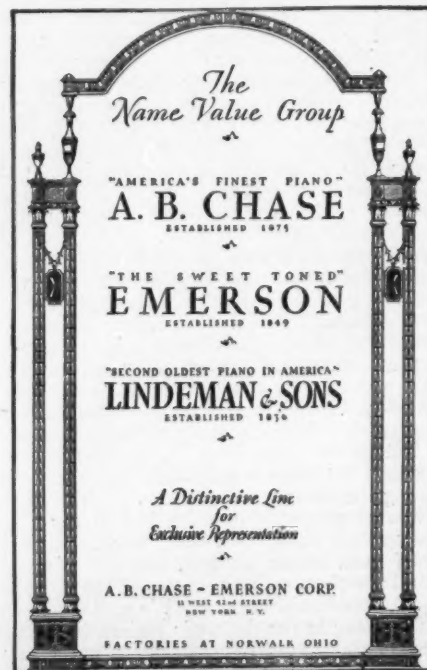
Holiday Greetings

At this season of fellowship and good will we wish to extend hearty greetings to the wood-working trade and thank all who have helped to make 1928 a big year in our business.

We hope it has been as good for all of our customers and that 1929 may be even better.

PERKINS GLUE COMPANY

Factory and General Office: Sales Office:
Lansdale, Pennsylvania South Bend, Indiana



Piano and Musical Instrument Section

A New Experiment in Divided Overhead

The experiment of the C. C. Harvey Company in Boston in selling refrigerators on the same sales floor as pianos is attracting considerable attention in the department store field. The opening of the Harvey refrigerator department was announced some time ago in the *MUSICAL COURIER*, with the comment that the experiment should be watched with interest. The Retail Ledger, a leading publication in the department store field, recently devoted considerable space to the methods instituted at the Boston store, part of which is reprinted as follows:

It seems somewhat revolutionary for one of New England's oldest music houses to take up the sale of refrigerators, but the management firmly believes that homes with pianos and fine radio sets are the kind that will respond most readily to the newest in automatic refrigeration.

A careful analysis was made of the refrigerator field, from the standpoint of a retailer and distributor, for C. C. Harvey Company are both distributors for the Boston territory within a certain radius and retailers from their Boston showrooms and their Lynn and Brockton branches. This analysis and subsequent study since they took on the refrigerators show that success or nonsuccess with automatic refrigeration is due to service or the lack of it. So now the Harvey Company is stressing service and has developed that department first, keeping it well ahead of the sales department. They have one of the most up-to-date refrigerator service stations in the city, under the same roof with the sales department and entirely separate from the music departments. In fact, there is an entirely new force of salesmen, retail and wholesale, a wholesale and retail manager and a refrigerating engineer in charge of service and the service building.

All the salesmen are practical refrigerator men. In fact, when it became known through the trade that the C. C. Harvey Company was about to enter the automatic refrigerator sales business, men sought the jobs in large number, so high a reputation has the firm made for itself in the musical instrument business. The result was that the management had the pick of high-grade men in all branches of the business, the retail sales manager being formerly with one of the biggest concerns in Boston.

As the Harvey piano department maintains forty to fifty salesmen, with eight to ten district managers and a staff of salesmen at the two branches, the refrigerator end of the business has been organized along similar lines. Service schools, free to branch managers and salesmen, have also been established in this field, as in their musical instrument departments. The showrooms were redecorated and the two types of refrigerators displayed alongside fine pianos, phonograph and radio cabinets and player-pianos, both on the floor and in the frequently changed window displays. Though shown with the musical instruments, a separate staff in another part of the building handles sales of the refrigerators.

Personal inquiries, telephone calls and letters poured in and more are now on file for prospects than the staff can handle for several months. Later it is planned to allot territory to salesmen and conduct a house-to-house selling campaign. The C. C. Harvey Company is so well known in the piano trade that people recognize the name instantly and give the salesman a hearing when he introduces himself. Members of the staff have also turned in many names of prospects they secured themselves.

Special lists have also been compiled from the store accounts of people who have proved to be "good pay" and have, in the past, bought an instrument costing \$600 or upward. These are classified by districts and by racial likes and dislikes, and in various other ways. The firm is also lining up contracts for installation in apartment houses, through builders and contractors.

But the service feature is what is proving to be the big business builder. Since the store does its own installation, maintaining a fleet of trucks, it can give prompt, expert service. Every machine is given a twenty-four-hour test before delivery to a customer. In the service building there is space on one side of the big testing room for twenty gas machines under test at one time and, on the opposite side, similar space for twenty electric refrigerators.

The Harvey Company carries its own leases, refrigerators being sold on monthly payments, like pianos, and the "paper" of its dealers, as well, in all lines—pianos, player-pianos, reproducers, phonographs, radio and refrigerators. It has so many prospects lined up now that it will not need to use the musical customer lists for some time.

Offhand it would appear that the C. C. Harvey Company has struck upon something good, but there is still room for reasonable doubt as to the ultimate wisdom of the method of handling the situation. If the refrigerators were handled entirely separately from the piano end of the business, it would mean merely that the C. C. Harvey Company had found a way of utilizing its waste floor space and thus reducing the amount of overhead charged against the piano. As the foregoing account shows this has been partially done. A separate and distinct sales force and service department has been created, although there is more than a suspicion that some of the piano sales force has had at least a part of its attention diverted from the selling of the piano to the possibilities of refrigerator sales.

However, it is the displaying of the two commodities together that comes in for more severe criticism. The piano in itself is a difficult object to display. It is an art object, but one that must be shown in the proper setting and with the proper background in order for its real beauty to be manifest. The basis of all piano selling is, or should be, tonal quality. However, the visual appeal cannot be neglected, for it plays an important part in the customer's mental calculations.

The refrigerator falls into an entirely different category. It is utilitarian, it is impressive, but not by the wildest cast of imagination could it be termed a thing of beauty an objet d'art. The presence of a piano in the same room might conceivably help

sell the refrigerator, but conversely, there seems no question but that the refrigerator will not help sell the piano.

Rambling Remarks

(Continued from page 54)

was at Pomeroy, Ohio, which lies between Gallipolis and Marietta. After the performance in Gallipolis, the company assembled on the wharf boat, waiting for one of the Ohio River steamboats to pick them up, but some delay had happened. It was a sad description that Sol Smith Russell gave of the "happy" Berger Family going down the levee through the rain and mud, such as was presented to the travelers in those days through the Ohio River. They stayed miserably on the wharf boat. It was cold and dreary. The steamboat did not come along until the next morning. As the company was trailing on the boat the noise of the deckhands created considerable of a disturbance loading the impedimenta of the company. This aroused the attention of two farmers sitting on the passenger deck. One of them looked over and he said, "Wonder who them are?" The other farmer took it in, saw the "happy" Berger family in all its tired and gloomy resentment, leaned back in his chair with a look of disgust and said, "Oh, it's only some show folks—anything to keep from working."

The Rambler never will forget that story as told by Sol Smith Russell. Those who remember the good old familiar ways of the famous actor can imagine the twist that he gave the exclamations of the two farmers on the passenger deck of the Ohio River steamer, and the inference that show people had a good time and never did any work, with a picture of this company of excellent ability suffering all night long on a wharf boat on the Ohio River.

Fifty Years of Successful Merchandising

Some few weeks ago the *MUSICAL COURIER* published an extended account of the fiftieth anniversary celebration of the founding of the R. C. Bollinger Company of Ft. Smith, Ark. However, the following is of interest in that it is an analysis of the personality of the man who has been responsible for the growth of the Bollinger institution to its present position of importance. It is always interesting to learn of the personal traits of successful business men, for their temperaments and personalities are usually closely bound up with the business policies of the establishment. Perhaps there will be found in this sketch of Rudolph Bollinger the real reason for his success.

The R. C. Bollinger Music-Radio Co., Ft. Smith, Ark., has just concluded a half-century of responsible service to music lovers. They have been celebrating their fiftieth anniversary of the founding of the business.

It is interesting to note that this wonderful house has been promoting the sale of Knabe pianos for over forty-one

is a plain American citizen, a man who is of the people and who loves the people.

Perhaps that smile has not faded throughout all the years, because Mr. Bollinger chose a line of work in which he is deeply interested. He is very fond of music, and in the atmosphere of the Bollinger music house he is perfectly content. Sitting at his desk, while the familiar strains of a classic float down from the piano room above, or an opened door in a music booth releases a bit of phonograph music, Mr. Bollinger is happy. Behind his office in the alley probably husky negroes are loading a piano for a delivery in town. He will shout out a hasty command, "Deliver that piano at the side door," and then return to his work, smiling.

It is a colorful business, that of a music house. In the front entrance a pianist will start playing jazz and a Fort Smith youth begins a soft-shoe dance. On the next floor, a salesman plays a phonograph for some interested customer.



RUDOLPH C. BOLLINGER



THE BOLLINGER STORE

years, and they have handled the J. & C. Fischer for more than forty-three years. With the expansion of their business they have expanded the line of merchandise they carry and in addition to a complete line of radio and band instruments they are agents for the following pianos: The Mason & Hamlin, the Knabe, the Chickering, the J. & C. Fischer, the Ampico, the Marshall & Wendell, the Gulbransen, the Milton, the Seeburg, and the Ivers & Pond.

A pioneer music dealer of the west, native born Fort Smith man and all-round American citizen, Rudolph C. Bollinger, of the R. C. Bollinger Music-Radio Company of Fort Smith, has achieved distinction in his line of work, and now, on the occasion of the fiftieth anniversary of the company's establishment, he has a record of which any man might be proud, for the R. C. Bollinger establishment is one of the largest of its kind in the entire southwest.

The fact that he is at the head of the music company and has accumulated wealth, has not changed the Rudolph Bollinger all Fort Smith has grown to love for his infectious smile and plain, unaffected manner, for Rudolph Bollinger

Suddenly the sonorous notes of one of the old masters will roll forth from the piano room. People come and go. The atmosphere is carefree, happy, yet good business methods are in practice. Mr. Bollinger, genial and smiling, has the acumen of the shrewdest business men of the age. His is an unusual combination of sagacity and liberality. Of a jovial disposition and a philanthropic nature, he is at the same time a business man hard to beat. Taking advantage of no man, he allows no one that privilege with himself.

The personality of Mr. Bollinger colors the entire establishment. His is the hand that has erected the giant music business which makes Fort Smith outstanding in musical circles.

The growth of his business has not been eclipsed by his love for music. Mr. Bollinger is absorbed in it, and every musical event in Fort Smith finds him in attendance.

CLASSIFIED ADVERTISEMENTS

DEALERS

Are you interested in a merger? A national chain of music stores is now under way and in the course of organization. Interested merchants in any section of country address "Box 255" care of Musical Courier, 113 West 57th Street, New York.

Piano and Musical Instrument Section

Rambling Remarks



"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.



A Hard-boiled Piano Salesman Gives His View on Piano Sales and the Men Who Make Them—Are Salesmen Wholly to Blame for Conditions?

The Rambler had a talk with a seasoned, hard-boiled piano salesman one day this week who was harking back to "the good old times" when pianos were sold in quantities. This man is a good salesman. His view of the present situation is somewhat unique, for he blames piano men themselves for the low production of pianos. This sour-dough man was not talking for publication. He had found some one he could unburden his spleen upon, and if The Rambler could have given a stenographic report of what was said it would have had to be taken down by a male of the underworld persuasion.

Some may contend that such talk does not do the piano any good. It may tend, however, to cause some of the employees to stop and think a little about their own attitude toward the musical instrument that has been the means of giving them good positions with a liberal return for their labors. My hard-boiled friend proceeded to unload his tale of woe and here it is, deleted of the ungodly words. The substance of the talk was as follows:

Straight from the Shoulder

"Say, Mr. Rambler, I heard a piano man say the other day you ought to have your dam' block knocked off for saying the things you do. You know you are always talking about us piano salesmen and blaming us for all of the things that are said to be done in the selling of pianos, but I think that you are wrong in taking this slant on things about what us piano salesmen do, for we are but hired to sell pianos and we have to sell them according to the way the man who hires us wants us to.

"You may not know it, Mr. Rambler, but when you say things about salesmen, you hit them on a sore spot. We men, you say, do not know anything about music, and can not make a spiel to the prospects who know music. You may lamp out the truth, but may I ask you how many dealers who employ us know whether a piano is in tune, or how much they do know about music?

"You say we never are seen at concerts, we do not play up to the musicians, we do not work with the tuners, we don't do this and we don't do that. Let me ask you how many dealers do all these 'don'ts'? We are just what the men who hire us want us to be. When I leave one store and go into another in the same town I always find a different way of selling the different makes of pianos, and, let me tell you, a different kind of man to work for.

"When you tell me I should not change so much, why, I am just what you say you are. I am a Rambler, and can not help it. But I savvy the different kinds of men that you call Music Merchants. The past year or so I have not found a dealer who can talk anything but about radios.

Facts on Trade-ins

"Now let me give you a spiel on trade-ins. I read what you said about one-price houses that cut prices and trade ins. I am anxious to make sales, for I always need my 'cush,' you know.

"Now let me tell you, us piano salesmen are just what our bosses make us. How can a piano fellow have any heart for his work if all you hear talked in a piano house is radio? I wish radios were what Al Smith called them, and then maybe they would get what Al got in the neck.

"Now, as I said, a lot of people tell me that I change

about too much. Well, we can not all be like that man Kuehl in Steinways who has only had one job and who has been there forty-eight years. If all of us salesmen stayed in one store like that, we would all work in a groove. I know that I have picked up a lot of wiseings about different makes of pianos in the different places I have been in and I am pretty good on tackling the other fellow and getting the best of him.

"It is one thing to put your life in in one place and another thing to get about and know something about the different ways that pianos are sold. The last man I worked for was a good man. He had the Steinway piano for his leader, but he would not sell anything except a Steinway piano himself, and he wanted the salesmen to let him have all the Steinway sales and let us take the tough propositions and do what we could.

"That was all right, and as long as we got our money we did not think that we should have any complaints to make. But when it came to turning over to him a prospect that he had given to me, for instance, and told me to get out and hustle, and then it turned out it was a Steinway prospect and he took it away from me, I just quit. I do not think that was a square deal.

"Other men that I have worked for have always wanted to butt in on my sales, and I thought I had brains enough to run my own business and wanted to be let alone. So you see how the whole thing works out. You blame the salesman for doing dirty work when the salesman is only doing what the man who pays him for his work wants him to do.

"I have heard men that I have been working for stand around and swear that they did not know anything about it, did not do any cutting of prices and did not think it was right to allow too much for an old piano, when he knew all about it, and we men knew that he would be perfectly satisfied with any sale that we brought in.

"It may be that I am all wet, but I just want to say to you that we men are just what our bosses make us, and I will let it go at that."

A Modicum of Justice

All of which is but the usual talk of a certain class of piano salesman. There is, however, a moiety of truth in the contention that the piano salesmen but reflect the methods and policies of the house that they are working for. If the dealer will refuse to accept unholly sales, that is, those sales that carry a trade-in that represents a cut in price, then are they to blame and no piano salesman should be found fault with.

Generally speaking, it takes a good deal of backbone for a dealer to turn down any piano sale when he probably is having a hard run of business. Often sales are accepted that should not be permitted to be closed. If the salesmen find that all bad sales are turned down they will make good sales.

The Rambler remembers that he was working back in the '80's with a house that had for a long time sold pianos and did not charge interest but advanced the price \$25 if one was bought on time. The proprietor one day announced that from that day on sales must carry interest. The cash price would be quoted and the salesmen would have to talk on that basis. The salesmen got together and decided that all the other houses were selling without interest and asking a \$25 advance on the time sales, and said they could not meet the competition.

The head of the house then announced in a quiet, suggestive way that if the sales force could not sell pianos on his basis he would get salesmen who could. Before evening, every man Jack of that sales force had gone to the head of the house and announced that he would do as he asked. No one ever found them losing any more sales through this changing of past sales policies. In fact the men on the sales force found that it was an easier way of closing sales.

All of which goes to show that piano salesmen have their own ideas, their employers may have different ideas and it is up to the salesmen to do what their employers want. Therefore, whatever of selling is done by any piano house, it is the fault of the head of the house and not of the salesmen if the sales are not good.

Some Musical Memories of Older Days —Giving Class Lessons to Player Piano Owners, a Practice That Should Have Been Continued.

Two or three years ago The Rambler wrote an article about a musician giving class lessons to owners of player pianos that had been purchased from the Cable Piano Company, in Chicago. This was something new to the old time salesman and he went around on class day to see what this young musician was doing. He found Miss Lucille Manker, a musician of high standing in Chicago musical circles, giv-

ing these lessons, teaching the owners of player pianos purchased of the Cable Piano Company how to interpret the music rolls and get good music that was acceptable.

This was indeed a work in the right direction. If other dealers throughout the country had followed this up and employed a music teacher to do such work, we would probably have had a different story to tell about the selling of player pianos at this time. Miss Manker carried this work on for some time and then went to Paris and studied music there for something like two years.

When the last presidential campaign was going on Miss Manker wrote a campaign song entitled, "Who-oo Who-oo Hoover," had it published herself, it was placed on sale and the entire proceeds of the sales was turned over to the Hoover Campaign Committee. Several hundred dollars was turned into a good work, from Miss Manker's point of view, and she had the satisfaction of enjoying it, and it is to be hoped, the casting of a vote for her candidate.

Recently, Miss Manker told The Rambler that her father visited New York during the campaign, dropped in at the Hippodrome and, to his amazement, heard a quartet sing this song, the words and music written by Miss Manker. One can well understand the surprise it was to Mr. Manker to hear his daughter's composition given in the great Hippodrome and hear the applause that greeted the composition.

Music in the Old Days

This reminds The Rambler of an incident of long ago, and this is stealing from The Rambler's reminiscences he hopes to finish during his seventy-fifth year. Old Timers will remember the Berger Family of Swiss Bell Ringers, with Sol Smith Russell, who in long ago days visited the smaller towns throughout the Middle West. It was in Gallipolis, Ohio, made famous by O. O. McIntyre, and which was the second settlement in the state of Ohio; Marietta, made famous as being the birthplace of Vice-President Dawes and of Francis Macmillan, violinist, was the first settlement in Ohio. Both of these towns were near together on the Ohio River, and the Berger Family was making what was then known as the Ohio River towns, traveling by steamboat, there being no railroads in that section at that time.

The Rambler was in Memphis, Tennessee, in the '90's. He met Charley Locke, who was well known in the opera profession years ago. Mr. Locke had an opera company playing in Memphis, while Sol Smith Russell was at another theater. Mr. Locke and The Rambler got to talking about the old days and The Rambler mentioned Gallipolis. Locke jumped up and said, "I have got Sol now."

It seems that during the old days, that is in the '70's, Locke was manager of the Berger Family and made the small towns in the Middle West. In after years Sol Smith Russell would bet Locke that he could not remember the name of the opera house or hall in which they played in the old days.

Locke suggested that The Rambler go with him down to see Mr. Russell at the theater he was playing in. After the performance they went back stage and Mr. Locke exclaimed, "Gallipolis, Ohio." Mr. Russell immediately replied, "Aleshire Hall." Sol won.

This, however, has nothing to do with what The Rambler started out to say in mentioning the incident of Mr. Manker hearing his daughter's composition at the Hippodrome during election time. The incident that recalled the visit of the Berger Family in Gallipolis so many years ago, was recalled in after years by the husband of Anna Berger, of the Berger Family, who played the cornet, along with taking part in the playing of the Swiss bells. Anna Berger's husband told this story to The Rambler in New York, and while it had a different effect upon the one who told the story than did the hearing of his daughter's composition upon Mr. Manker, there was a pathos about it that all men who are attacked with homesickness when away from home will appreciate.

Music—the Universal Language

It seems that Anna Berger's husband was with a company that was going around the world and, if memory serves right, it was one of the first world tours made by two baseball teams in the beginning of this exploitation of our national game in foreign countries. Sitting in the club house at Tokyo, homesick to a point of almost lost hope that there was anything left in the world, a desire to see his wife and all that one can imagine would be suffered under the circumstances, there was heard a phonograph record. This was in the days when the phonograph was first made possible, and this husband sat there and listened to a record of Anna Berger playing the cornet. There are two different phases here of what one experiences in the hearing away from home of the music of those one dearly loves.

It was a great satisfaction to Miss Manker to know that her song did its mite toward the election of her candidate. This may not be piano talk, but just the same we like to hear about those who are interested in music, and those who make music and are happy over it.

Anything to Keep from Working

There is just one other little incident in connection with this meeting with Charley Locke in Memphis, and the visit to Sol Smith Russell. When Gallipolis was mentioned, Sol Smith Russell said that the next date of the Berger Family

(Continued on page 53, preceding)

Not tone alone ... nor touch ... nor beauty

ACCOUNT FOR

KURTZMANN

Value!

*The Things that Endear
are the Things that Endure*

PERHAPS you have enjoyed that never-to-be forgotten story of David Grayson. David relates how his friend Dr. North found Baxter (the village Cabinet Maker) on his knees finishing off the under part of the table.

"Baxter, why do you spend so much time on that table?" he asked. "Who's going to know the last touch has been put on the under side of it?"

"Why I will!" said Baxter in surprise.

Just so, back of the rich tone, the responsive touch, the evident good taste of design of the Kurtzmann lies painstaking craftsmanship in the hidden parts. This explains why beloved Kurtzmanns bought years ago are precious heirlooms in thousands of homes!

It takes Craftsmen to Build the Kurtzmann

THERE are many "Baxters" in the Kurtzmann factories. Some of them have been putting their knowledge, their experience, and their fine intuitions into the building of Kurtzmann pianos for over two-score years. Reminiscent of the old days of apprenticeship in fine hand labor is the news that sons of these craftsmen are today constructing Kurtzmanns with the same

fidelity, having learned their art from the older generation.

But craftsmanship alone cannot explain the consistency of Kurtzmann production. Of prime importance are the fixed principles of Kurtzmann policy. The single-minded purpose is ever the embodying of an enduring value from the designer's first blue-print to the finished Kurtzmann.

C. KURTZMANN & COMPANY
BUFFALO, NEW YORK

MUSICAL COURIER

Weekly Review OF THE *World's Music*



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An Unsurpassable Interpreter of the Works of Modern as Well as of Classic Masters Who, Before the
Termination of His Present New York Season on January 13, Will Have Achieved Many Notable
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